

## SELECTED LIST OF FILM MUSIC RECORDINGS

This index does not include recordings of any vocal items used in films, unless they were part of the basic structure of the main score or used as an integral part of the action. The list is complete, as far as possible, up to the end of 1955. Owing to lack of availability of American recordings in Britain, Hollywood films are not always dealt with in as much detail as the Committee would have wished.

The index is based partly on the excellent work of Gerald Pratley, whose compilation of film music recordings is published at regular intervals in *The Quarterly of Film, Radio and Television*. The authors wish to express their thanks for the generous assistance they have received from Mr. Pratley and his publishers, the University of California Press. (Kenneth MacGowan.)

### Key to Record Numbers

#### *British Series*

BRUNswick  
 AXTL  
 LA  
 LAT  
 OE  
 45-  
 CAPitol  
 CL  
 LC  
 COLUMbia  
 D  
 DB  
 DX  
 DXS  
 FB  
 L  
 LX  
 SEG  
 SCM  
 DECca  
 F  
 K  
 45-  
 HMV (His Master's Voice)  
 ALP  
 B  
 BD  
 CLP  
 MC  
 7EG  
 7M  
 MERcury  
 MB  
 MG

#### *American and Canadian Series*

ALCO  
 CAPitol  
 CCL  
 CTL  
 EAP  
 F  
 L  
 P  
 CH (Concert Hall)  
 CLASSIC  
 COLUMbia  
 C  
 CL  
 F  
 M  
 ML  
 MM  
 MX  
 RL  
 4-  
 CORal  
 CRL  
 EC  
 9-  
 DECca  
 A-  
 DL  
 ED  
 9-  
 EPIC  
 LONdon  
 FC  
 T  
 45-

MPL  
 M.G.M. (Metro-Goldwyn-Mayer)  
 C  
 D  
 EP  
 SP  
 PARLOphone  
 DB  
 E  
 F  
 MSP  
 R  
 PHILlips  
 BBR  
 NBL  
 PB  
 VANGUARD  
 PVL  
 VOGUE  
 LVA  
 Q

MERcury  
 EPI  
 MB  
 MG  
 X  
 M.G.M. (Metro-Goldwyn-Mayer)  
 E  
 K  
 X-  
 ORIOLE  
 VICtor  
 EPB  
 ERAS  
 LCT  
 LPM  
 LPT  
 11-  
 20-  
 47-  
 56-

F.M.: a special series of direct sound-track recordings issued by the J. Arthur Rank Organization in London. These records are not available commercially, but complete sets have been issued to the permanent record libraries of radio and television stations in about sixty countries. In many cases they would be available for study purposes.

S.T.: sound-track recording.

ABADY, TEMPLE

WOMAN IN THE HALL (1947)

"Opening Titles" (S.T.)

*Philharmonia Orchestra cond. Muir Mathieson*

F.M.22

An orchestral version of a song performed by Jean Simmons in the film.

DEAR MR. PROHACK (1948)

"Opening Titles"; "Passed to You" (S.T.)

*London Symphony Orchestra cond. Muir Mathieson*

F.M.79

Title music based on "Big Ben" chimes and a "Civil Service" theme song.

MIRANDA (1948)

"Opening Titles"; "3.M.5" (S.T.)

*London Symphony Orchestra cond. Muir Mathieson*

F.M.9

Two original sections by Temple Abady; a "Miranda" theme song was subsequently added to the titles.

ALL OVER THE TOWN (1949)

"Operetta" (S.T.)

*Royal Philharmonic Orchestra cond. John Hollingsworth*

F.M.55

Parody of a village amateur operatic company.

MARTIN AND GASTON (1954)

"Theme Music" (S.T.)

*Orchestra cond. Muir Mathieson*

M.G.M.E3151

Sound-track recording of the music from the English version of the French film on children's drawings.

ADDINSELL, RICHARD

DANGEROUS MOONLIGHT (*Suicide Squadron*) (1941)

"Warsaw Concerto" (S.T.)

*London Symphony Orchestra cond. Muir Mathieson*

*Louis Kentner (piano)*

Direct sound-track recording of the full version of the work as originally recorded for the film. (See pages 64-65 for fuller details.)

COL.7409-M;  
 CI2014; DX1062;  
 ML2092

BLITHE SPIRIT (1945)

"Prelude and Waltz"

*London Symphony Orchestra cond. Muir Mathieson*

A modified version of the original score but faithful to the orchestration and mood of the sound-track. It includes the Title music, the music associated with Elvira's comings and goings, and the episode of Madame Arcati's bicycle ride through the village on her way to the Condomine's house. Suitably ghostly effects are obtained in the orchestration by woodwind and vibraphone phrases against a string background.

COL.7441-M;  
 CI2021;  
 COL.DX1186

PASSIONATE FRIENDS, THE (*One Woman's Story*) (1949)

"Selection from the Score"

*Philharmonia Orchestra cond. Muir Mathieson*

A modified version of sections of the original score but faithful to the orchestration and mood of the sound-track.

"Prelude and Mountain Music"; "Mountain Music Variations" (S.T.)

COL.DX1551;  
 RL3053

*Philharmonia Orchestra cond. Muir Mathieson*

F.M.45-46

Direct sound-track quotations of sections of the original score.

HIGHLY DANGEROUS (1950)

"Prelude" (S.T.)

*Orchestra cond. Muir Mathieson*

F.M.106

The Title music is dominated by an "escape-from-danger" theme; the composer's style is revealed in the characteristic use of the piano as part of the orchestral pattern.

ENCORE (1951)

"The Ant and the Grasshopper"; "Winter Cruise"; "Gigolo and Gigolette" (S.T.)

*Orchestra cond. Muir Mathieson*

F.M.124-125

The music for "The Ant and the Grasshopper" is based on a popular Italian melody. It is used in a special arrangement to provide a lush background to scenes on the beach at Monte Carlo, all of which were made by the travelling matte and back projection processes. In the section from "Winter Cruise", a storm springs up at sea, represented by a swelling brass sound. Riding over the wind and rain comes the plaintive voice of Miss Reid, suggested by sustained scale passages on the flute. Throughout the sequence the composer uses the flute phrase as a motif for the pleasant but very talkative Miss Reid. The sequence from "Gigolo and Gigolette" shows Glynis Johns in the part of a stunt high diving performer. She climbs to the top of an 80-foot ladder before plunging into a flaming tank of water. Trumpets sound a fanfare as she enters; a drum roll points the moment as she moves across to the base of the ladder. When her foot touches the first rung, the orchestra plays a haunting waltz tune which has become closely associated with the act.

OUT OF THE CLOUDS (1955)

"Out of the Clouds"; "The Flame" (S.T.)

*London Symphony Orchestra cond. Dock Mathieson*

F.M.152-153

- ADDISON, JOHN  
HIGH TREASON (1951)  
"Stage Band" (S.T.)  
*Orchestra cond. John Addison* F.M.121  
Two stage-band orchestrations for atmospheric use in a London music hall scene. The first is a saxophone and accordion accompaniment to a "speciality" act. The second is an artist's exit by the pit orchestra; it is brassy and ragged but full of energy.
- POOL OF LONDON (1951)  
"Shipping Movement" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.109  
"Shipping Movement" covers the opening montage of the Pool of London, showing the busy wharves, the tugs, the bow wave of a large merchant vessel on its way upstream and the Tower of London. The music is based on a sustained rhythm for the lower strings on which is built the structure of the main theme. Fugal development leads to a climax on a cymbal beat as the ship passes through the open spans of Tower Bridge. When the vessel moves to its mooring and ties up, the music dies away until only the original bass rhythm remains.
- MAN BETWEEN, THE (1953)  
"Theme"  
*Cyril Stapleton and his Orchestra* LON.1389;  
LON.45-1389;  
DEC.F10208  
"Theme"  
*Norrie Paramor and his Orchestra* PARLO.DB3387  
The empty, echoing ruins of Berlin are pointed musically by a reverberating "blues" trumpet, heralded by gliding timpani effects.  
Special recording of the main theme from the original score.
- MAGGIE, THE (*High and Dry*) (1954)  
"Song of the Maggie"  
*Sidney Torch and his Orchestra* PARLO.R3827  
Special recording of the main theme from the original score.
- TOUCH AND GO (1955)  
"The Romantic Theme"; "Promenade"; "Mirror Waltz" (S.T.)  
*Orchestra cond. Dock Mathieson* F.M.168-169  
"The Romantic Theme" is taken from the Title music. After an introduction of timpani beats against horn chords, a few bars of "Waltzing Matilda" are heard on woodwind, suggesting the Australian implications in the story. There follows a full statement of the main theme on the strings.  
"Promenade" contains references to a phrase for Heathcliffe, the cat, and the use of an electronic organ. "Mirror Waltz" is for strings, with occasional plaintive comments from the woodwind.
- REACH FOR THE SKY (1956)  
"Title Music" (S.T.)  
*Sinfonia of London Orchestra cond. Muir Mathieson* F.M.197  
A repeated figure for strings and upper woodwind suggests the vision of clouds across the sky. Over this background is built the main march theme, which rises gradually to a climax as the titles progress.

- ADLER, LARRY  
GENEVIEVE (1953)  
"Main Theme" (S.T.)  
*Larry Adler (harmonica)* F.M.138  
Sound-track recording of the central waltz theme.  
"Waltz"  
*Larry Adler (harmonica)* COL.DB3327  
Special recording of the main theme from the score.
- JUMPING FOR JOY (1956)  
"Title Music"; "Theme Music" (S.T.)  
*Orchestra and Harmonica (Larry Adler)* F.M.184-185  
Sound-track of a harmonica theme, announced in the Title music, which is used as the basis for a series of dance band variations described as "theme music".
- ALWYN, WILLIAM  
DESERT VICTORY (1943)  
"March: Desert Victory"  
*H.M. Grenadier Guards Band cond. Lieut. F. Harris, A.R.A.M.* COL.DB2140  
Regimental band recording of the central march theme from the original score.
- RAKE'S PROGRESS, THE (*Notorious Gentleman*) (1946)  
"Calypso Music"  
*London Symphony Orchestra cond. Muir Mathieson* DEC.K1544;  
LON.T5054  
Special recording of a section of the score, using the original sound-track orchestration. (See pages 97-8 for fuller details.)
- CAPTAIN BOYCOTT (1947)  
"Opening Titles"; "Waltz" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.10  
Sound-track recording of two of the principal sections from the original score, including material based on traditional Irish melodies. The "keening" in the opening Title music is by Joan Cross.
- OCTOBER MAN, THE (1947)  
"Opening Titles and Bus Crash" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.15  
This recording consists of a continuous section of the sound-track and includes sound effects. The Title music opens with an orchestral setting for the two strokes of the Rank gong. This is followed by a full statement of the main theme, which is heard in different forms throughout the picture. Some development occurs before the end of the titles. The opening shot shows a bus driving along a country road at night; it is a wild night, with wind and heavy rain. The interior of the bus is peaceful. The passengers are sleepy and relaxed. Suddenly, there is a shot of one of the wheels; a bearing has worked loose. This moment is pointed in the music. Inside, all is still peaceful. There is a quick shot as the bearing breaks. The passengers are thrown violently. The driver makes a desperate effort to control the vehicle. A train whistle is heard in a continuous blast as the bus crashes head-on into a brick wall alongside the railway.  
On this recording, the sound of the rain, the clink of the loose bearing, the train whistle and the crash are intermingled with the music to form an example of a closely-integrated sound-track.

- TAKE MY LIFE (1947)**  
 "Aria" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson.*  
*Victoria Sladen (Soprano)*  
 F.M.21  
 Sound-track recording of an aria from an imaginary opera in the Italian style (Puccini). It is used as an integral part of the action of the opening of the film.
- CURE FOR LOVE (1949)**  
 "Theme"  
*London Symphony Orchestra cond. Muir Mathieson.*  
*Sidney Crook (piano)*  
 HMV.B9879  
 Special recording of material from the original score.
- HISTORY OF MR. POLLY, THE (1949)**  
 "Punting Scene"; "The Potwell Inn"; "Wedding Scene"; "Cycling" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson*  
 F.M.53-54  
 The "Punting Scene" consists of a scherzo for woodwind which accompanies a sequence in which Mr. Polly tries his hand with limited success at punting. The material is presented in the form of a brief fugue. "The Potwell Inn" section underlines scenes of Mr. Polly's skirmish with Uncle Jim and the peace that settles on the Inn when the old man is finally disposed of. The "Wedding Scene" expresses Mr. Polly's doubts about his marriage. It starts gaily, but forebodings of a grim future begin to appear, even on the honeymoon. "Cycling" consists of a gay little tune that accompanies Mr. Polly on his cycle rambles through the country lanes.
- MADELEINE (1949)**  
 "Waltz"; "Strathspey" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson*  
 F.M.100  
 The "Waltz" comes from one of the earlier scenes in the film; it is used to establish the period and setting of the story. The pipes and drums of the Lord Blantyre Strathspey are used in this special arrangement to cover one of the passionate love scenes in which Madeleine Smith is involved.
- ROCKING HORSE WINNER, THE (1949)**  
 "There Must Be More Money"; "Paul's Last Ride" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson*  
 F.M.87-88  
 The first section starts with a long dialogue scene, giving the essential context for an examination of the important musical effect with which the recording ends. The subject under discussion in the film scene is money. Valerie Hobson (as Hester Grahame) is discussing with her brother and husband the family's desperate need for an increased income, in order to maintain the upkeep of the house, educate the children and satisfy her own extravagant tastes. The argument reaches a climax as she repeats emphatically "There Must Be More Money".  
 The door of the living room slams and her words go echoing through the house in the form of a musical effect, which slowly and insidiously penetrates every corner, eventually reaching the children's play-room. The boy Paul hears it as he is standing by his new rocking horse and it seems to him that the whispers come from the horse itself.  
 "Paul's Last Ride" deals with the final moments of a climax towards the end of the picture. It has been established that Paul receives "as if it were from heaven" the names of race horses that will win. Despite his successes, the house still "whispers" for more money and Paul tries to obtain the name
- of the horse that will win the Derby. His mother, acting on a premonition, returns home from a party to find him galloping madly. As she enters the room, he cries out the name of the winner and falls unconscious to the ground. The music sustains the atmosphere of this nightmarish scene.
- MAGNET, THE (1951)**  
 "Prelude" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving*  
 F.M.101  
 Opening titles from the original sound-track.
- NIGHT WITHOUT STARS (1951)**  
 "Montage" (S.T.)  
*Orchestra cond. Muir Mathieson*  
 F.M.111  
 Sound-track recording of a montage sequence showing the two lovers dancing, swimming and watching a fireworks display.
- CARD, THE (Promoter, The) (1952)**  
 "Theme and Variations" (S.T.)  
*Orchestra cond. Muir Mathieson*  
 F.M.129  
 Sound-track recording of the gay theme for the central character.
- LONG MEMORY, THE (1953)**  
 "Prelude" (S.T.)  
*Orchestra cond. Muir Mathieson*  
 F.M.134  
 Sound-track recording of the Title music.
- MILLION POUND NOTE, THE (Man With a Million) (1953)**  
 "Theme" (S.T.)  
*Orchestra cond. Muir Mathieson*  
 F.M.144  
 Sound-track recording of a central theme from the original score.
- RAINBOW JACKET, THE (1954)**  
 "Romance"; "The Lingfield Race" (S.T.)  
*Orchestra cond. Dock Mathieson*  
 F.M.150  
 Sound-track recording of two descriptive scenes from the score.
- SEEKERS, THE (1954)**  
 "Dance of Death" (S.T.)  
*Choir and Orchestra cond. Muir Mathieson*  
 F.M.149  
 Sound-track recording of a musical effect for the dance of the wife of a Maori tribal chief.
- BLACK TENT, THE (1956)**  
 "Theme"  
 F.M.191
- AMFITHEATROF, DANIELE**
- LOST MOMENT, THE (1947)**  
 "Lost Moment"  
*Victor Young and his Singing Strings*  
 DEC.DL8060;  
 ED.2133;  
 BRUN.LAT8041;  
 DE9026  
 Special recording of the main theme from the original score.
- SALOME (1953)**  
 "Dance of the Seven Veils"  
*Symphony Orchestra cond. Morris Staloff*  
 (See also under George Dunning)  
 BRUN.LA8604;  
 DEC.DL6026;  
 DEC.ED515

- ANTHEIL, GEORGE  
**BALLET MECANIQUE (1925)**  
 "Ballet Mécanique"  
*New York Percussion Group cond. Carlos Surinach* COL.ML4956  
 Concert performance of a work originally written for a film.
- ARNOLD, MALCOLM  
**WOMEN OF OUR TIME (1949)**  
 "Machines"; "Montage: Peace and War" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.37  
 Two sound-track sections from the magazine series *This Modern Age*. "Machines" depicts a scene of increasing mechanization, showing women at work on monotonous factory jobs. "Montage: Peace and War" contains as many as five changes of mood in one minute. The sequence starts with scenes of modern ballroom dancing, followed by a flash-back to rag-time. There is a modern march depicting the part played by women in World War II, a brief shot of the British Navy at sea, scenes of war-time destruction and finally a musical portrait of women in peace time, enjoying afternoon tea and the pleasures of a social life.
- AURIC, GEORGES  
**ANOTHER SHORE (1948)**  
 "Prelude"; "The Ladder" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.41  
 The first band is a sound-track recording of the Title music. "The Ladder" depicts a walk through the streets and parks of the city, during which the music outlines an incident in which Robert Beatty as Gulliver Shiels avoids walking under a ladder. The person following him, defying superstition, walks under and receives splashes of white paint from above.
- PASSPORT TO PIMLICO (1949)  
 "The Siege of Burgundy" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.61  
 The Burgundians are besieged in a small area of Pimlico, while the Government wrestles with the problem. Firm behind the "frontier", the Burgundians stand their ground. The music gives brief pictures of the various developments in the struggle, as shown by a montage sequence.
- SPIDER AND THE FLY, THE (1949)  
 "Prelude"; "Juggler's Waltz" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.85  
 The "Prelude" or Title music consists of a series of descending phrases on the brass, suggesting the heavy arm of the law; a lighter theme heard principally on woodwind, is used for the more personal aspects of the story. The "Juggler's Waltz" is a period piece for a music-hall act which takes place in a Paris café during an incident in which the visiting Inspector of Police witnesses a pick-pocketing attempt.
- LAVENDER HILL MOB, THE (1951)  
 "Prelude"; "Stealing the Van" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.117  
 Sound-track recording of two main sections from the original score.
- MOULIN ROUGE (1952)  
 "Where is Your Heart?"  
*Victor Young and his Singing Strings* BRUN.05110;  
 LAT.8029;  
 DEC.28675;  
 DL.8051
- FETE A HENRIETTE, LA (1953)  
 "Sur Le Pavé"  
*Frank Chacksfield and his Orchestra* LON.1530;  
 45-1530;  
 DEC.F10387
- TITFIELD THUNDERBOLT, THE (1953)  
 "The Triumph of the Thunderbolt" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.137  
 Sound-track recording of a central section of the original score.
- BASSMAN, GEORGE  
**JOE LOUIS STORY, THE (1953)**  
 "Theme"; "The Fighter is Born"; "Brown Bomber"; "Denunciation"; "Marva"; "Reunion and Parting"; "Good Luck, Champ" (S.T.)  
*George Bassman and his Orchestra* M.G.M.E221;  
 X-221; 707;  
 SPI069  
 Sound-track recording of the main material from the original score.  
*George Bassman and his Orchestra* M.G.M.11585  
 "Themes"
- BATH, HUBERT  
**RHODES OF AFRICA (1936)**  
 "March: Empire Builders"  
*Gaumont-British Symphony Orchestra cond. Louis Levy* COL.FB2380  
 Special recording of the march theme used in the picture.
- LOVE STORY (*Lady Surrenders, A*) (1944)  
 "Cornish Rhapsody" (S.T.)  
*London Symphony Orchestra cond. Hubert Bath* COL.7440-M;  
 Harriet Cohen (piano) C12017; DX1171;  
 Original full-length sound-track recording. ML2092
- BAX, SIR ARNOLD  
**MALTA, G.C. (1943)**  
 "Quiet Interlude"; "Gay March"  
*London Symphony Orchestra cond. Muir Mathieson* LON.T5054  
 Special recording, using the original film score. "Quiet Interlude" comes from a scene of a lull between the air raids on the island; "Gay March" underlines a sequence in which the people of the island go about their work, despite the danger and destruction that surround them.
- OLIVER TWIST (1948)  
 "The Oliver Theme"; "Pickpocketing"; "The Chase"; "Fagin's Romp"; "Finale" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* COL.MX-330;  
 Harriet Cohen (piano) DX1516-17;  
 A selection of the principal musical material in the film, taken ML2092  
 direct from the original music tracks.  
 1. *The Oliver Theme*  
 Two sections for piano and orchestra show variations on the Oliver theme. First, there is a scene in which the boy spends a restless night before he finally makes up his mind to run away.

- Two flutes begin with a fragment of the theme, echoed by the violins, thus forming an introduction to the piano, which now enters with the theme in full to a pizzicato string accompaniment. The tune is then taken up by the horns with the piano accompanying, rising to a climax as the strings and woodwind enter; there is a return to the piano playing Oliver's melody and a coda that accompanies shots of Oliver leaving the house early in the morning and disappearing up the road on his way to London. A scene between Brownlow and Oliver provides a further variation on the original theme. This section is in 6/8 time, the melody on piano and orchestra moving with the simplicity of a Schubert work.
- Pickpocketing*  
A stealthy effect is obtained by pizzicato strings as the boys creep up to rob Mr. Brownlow outside the bookshop.
  - The Chase (Allegro Vivace)*  
The pickpocketing attempt ends in disaster and the boys are forced to run, chasing furiously through alleyways and across market squares, knocking over baskets of fruit and causing complete pandemonium. This is a *tour de force* for the strings, "hurry music" of the first order, with semiquavers throughout, ending in 6/8 time. The strings lead, followed by the woodwinds; there are some percussion effects for collisions and falls, with a syncopated trumpet tune leading up to the spirited coda.
  - Fagin's Romp (Allegro con vivacita)*  
Fagin teaches the boys how to pick pockets and gives an impersonation of an old man that greatly amuses them. The whole section is highly rhythmic, starting delicately and ending with a rich vulgar tune. Three chords open out into the main idea which begins on the strings; the development is interrupted with string chords and a rising phrase for trombones. A long side-drum roll accompanies a kick in the pants! The fun increases with a tune for horns, with off-the-beat accompaniment by the full orchestra, going on to the trumpets and trombones as the noisy climax is reached; a coda, based on the opening theme, brings the musical sketch to an end.
  - Finale (Moderato Brillante—Molto Moderato)*  
A fanfare on the brass opens the finale, leading to trills on the woodwind. Then comes an elegaic melody, first heard on full strings with the brass playing moving chords as an accompaniment. The melody is then started on the full orchestra, dropping slowly to the piano setting and a section of the Oliver theme on trumpets, trombones and flutes pianissimo. The coda is gentle and unforced, beginning with a two-bar phrase on strings, developing to a full finale as two chords on woodwind and one on full orchestra herald the ultimate calm of Oliver's life.  
"Fagin's Romp"; "Finale" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson*  
Sound-track recordings made while the film was in production. (See pages 74-75 for fuller details.)

F.M.27-28

#### BERNERS, LORD

- NICHOLAS NICKLEBY (1946)  
"Nicholas and Madeleine"; "Kate at the Mantalins"; "Ralph Nickleby"; "Miss La Creevy"; "Kate and Frank"; "Mr. Squeers"; "The Cheeryble Brothers"; "Death of Smike"; "Mr. Crumbles"; "The Hampton Inn"; "The Wedding"  
*Philharmonia Orchestra cond. Ernest Irving*  
Special recording of a series of short musical sketches used in the original score.

COL.DX1362;  
RL3029

#### BERNSTEIN, LEONARD

##### ON THE WATERFRONT (1954)

"On the Waterfront"

*Malcolm Lockyer and his Orchestra*

MER.70465;  
X70465;  
MB3157

#### BISCARDI

##### PRELUDE TO FAME (1950)

"Portofino Moon" (S.T.)

*Eric Rogers and his Band*

F.M.95

Sound-track recording of a setting by Eric Rogers used as an integral part of the action. In contrast to the serious music of the concert hall, Guido, the young boy conductor of the story, hears this Italian folk tune sung by his father. Later in the plot, he is homesick, over-worked and frightened. Alone in his room, he hears the melody blaring out as a dance music arrangement from a radio set next door. In a mounting frenzy of despair, he goes to throw himself over the balcony and is only stopped in the nick of time by the arrival of his guardian. The music closely parallels the action, ending in a scream of trumpets and percussion as Guido decides to take his life.

#### BLISS, SIR ARTHUR

##### THINGS TO COME (*Shape of Things to Come, The*) (1935)

"Ballet for Children"; "Pestilence"; "Attack"; "The World in Ruins"; "March"; "Epilogue"

*London Symphony Orchestra cond. Muir Mathieson and Sir Arthur Bliss*  
Special recordings of the main material from the concert suite, based on the original music for the film. (See pages 49-51 for fuller details.)

DEC.K810, 811  
817

##### MEN OF TWO WORLDS (*Kisenga, Man of Africa*) (1946)

"Baraza"

*National Symphony Orchestra cond. Muir Mathieson*

DEC.K1174

*Eileen Joyce (piano) and Male Chorus*

Special recording of the miniature piano concerto composed by Sir Arthur Bliss for performance by Kisenga, an African musician; in the film plot, he is seen playing this work in a reconstruction of the war-time National Gallery lunch-time concerts. (See page 65 for fuller details.)

#### CHRISTOPHER COLUMBUS (1949)

"The Voyage Begins"; "Return to Spain" (S.T.)

*Royal Philharmonic Orchestra cond. Muir Mathieson*

F.M.67-68

"The Voyage Begins" gives a musical picture as the ships commanded by Columbus cast their moorings and set sail on the voyage to the New World. "Return to Spain" covers the action of his triumphant entry into the Spanish Court on the accomplishment of his mission. The scene begins as the last of Columbus's three ships, the *Nina*, with the explorer on board, sets sail again for the Old World. It crosses the Atlantic safely and nears the Spanish coast. A small boy sights it from the cliff tops and rushes into the town, spreading the news that "Columbus is back". This incident is clearly pointed by strings and brass in the music. The townspeople gather at the harbour; the excitement grows intense. The *Nina* sails into the harbour. The scene changes to the Court of Ferdinand and Isabella. The court trumpeters blow a fanfare. There is a single cymbal crash and, to a triumphant march, Columbus makes a ceremonial entry into the grand hall and up to the thrones of the King and Queen of Spain.

WELCOME THE QUEEN (1954)  
 "March: Welcome the Queen"  
*Philharmonia Orchestra cond. Sir Arthur Bliss* COL.DX1912  
 Special recording of the main march theme used in the  
 Coronation film.

BRIDGEWATER, LESLIE  
 TRAIN OF EVENTS (1949)  
 "Piano Concerto" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.77  
*Irene Kohler (piano)*  
 In the picture, the work is entitled "Legend of Lancelot"; it is  
 a piano concerto effect in the style of the "Warsaw Con-  
 certo" and "Cornish Rhapsody".

BRITTEN, BENJAMIN  
 VILLAGE HARVEST (1945)  
 "Irish Reel"  
*Charles Brill Orchestra* DEC.K874  
 Special recording of a section of music from a documentary  
 picture.

INSTRUMENTS OF THE ORCHESTRA (1946)  
 "The Young Person's Guide to the Orchestra" (Variations and  
 Fugue on a Theme of Purcell, Op. 34)  
*Liverpool Philharmonic Orchestra cond. Sir Malcolm Sargent* COL.MM703;  
 A concert performance based exactly on the original film score ML4197; D192;  
 but excluding the narration. The theme is heard on full COL.DX13079  
 orchestra, woodwind, brass, strings, percussion, followed by  
 variations for flutes and piccolo, oboes, clarinets, bassoons,  
 violins, violas, cellos, double basses, harp, horns, trumpets,  
 trombones and tuba, and various percussion instruments. The  
 work ends with the Fugue, for full orchestra. (See pages 67-8  
 for fuller details.)

BRODSZKY, NICHOLAS  
 WAY TO THE STARS (1945)  
 "Themes"  
*Two Cities Symphony Orchestra cond. Charles Williams* COL.DB2180  
 Special recording of material assembled from the original  
 film.

CARNIVAL (1946)  
 "Intermezzo"  
*Two Cities Symphony Orchestra cond. Charles Williams* COL.DB2225  
 Special recording of material used in the film.

BURN, WILFRED  
 FOOLS RUSH IN (1949)  
 "Themes" (S.T.)  
*Orchestra cond. Wilfred Burn* F.M.60  
 Sound-track recording of some of the principal material from  
 the original score.

BROKEN HORSESHOE (1953)  
 "Theme"  
*Wilfred Burns and his Orchestra* M.G.M.30844;  
 K30844

THERE WAS A YOUNG LADY (1953)  
 "Theme"  
*Wilfred Burns and his Orchestra* M.G.M.30844;  
 K30844

BUSBY, BOB  
 HOLIDAY CAMP (1947)  
 "Happy Days" (S.T.)  
*The Gaumont-British Symphony Orchestra cond. Louis Levy* F.M.24  
 Sound-track recording of an atmospheric effect suggesting a  
 typical holiday camp tune being played over loudspeakers and  
 at camp rallies.

BUTTOLPH, DAVID  
 LONG JOHN SILVER (1954)  
 "Long John Silver: Themes"; "The Ransom Gold"; "Baccha-  
 nalia"; "The Way of a Sailor"; "Long John and Jim Hawkins";  
 "Purity Shopping"; "Jail Break"; "Purity Rides Again"; "The  
 Union Jack"; "The Trek"; "Jim's Delusions"; "Finale" (S.T.)  
*Sydney Symphony Orchestra cond. David Buttolph* VIC.EPB3279;  
 Sound-track recording of the main material from the original LPM3279  
 scores.

BYRD, BRETTON  
 LOOK BEFORE YOU LOVE (1948)  
 "Themes" (S.T.)  
*Orchestra cond. Bretton Byrd* F.M.47  
 Sound-track quotations from the principal material of the  
 original score, including a lively South American number.

TONY DRAWS A HORSE (1950)  
 "Prelude" (S.T.)  
*Orchestra cond. Bretton Byrd* F.M.96  
 Sound-track recording of the Title music, which includes the  
 main comedy motif and a paraphrase on "London Bridge is  
 Falling Down".

CARR, MICHAEL  
 FRONT PAGE STORY (1953)  
 "Theme"  
*The Melachrino Strings* HMV.B10616  
 Special recording of the main theme from the original score.

CARWITHEN, DOREEN  
 HARVEST FROM THE WILDERNESS (1948)  
 "Dance Music"; "Native Quarters" (S.T.)  
*London Symphony Orchestra cond. John Hollingsworth* F.M.38  
 The music was constructed in the form of a set of variations on  
 a main theme. For scenes showing the social life of the Euro-  
 peans working on the site of the Ground Nuts Scheme, the  
 composer uses a dance music setting of the theme. On the  
 stroke of a gong it becomes transformed to fit scenes of  
 Africans building grass huts, playing games, organizing a native  
 court and running their own community.

BOYS IN BROWN (1950)  
 "Prelude" (S.T.)  
*London Symphony Orchestra cond. John Hollingsworth* F.M.86  
 The Title music starts with a heavy insistent rhythm on the  
 timpani, suggesting the monotonous everyday life of the  
 Borstal Institution. It changes on a single, held chord to an  
 anticipation of some of the human problems involved in the  
 running of a reform school.

## STRANGER LEFT NO CARD, THE (1953)

"Theme Music" (S.T.)  
*Orchestra cond. Muir Mathieson*  
 Sound-track recording of the score which Doreen Carwithen created, using the central theme of Hugo Alfven's "Swedish Rhapsody".  
 M.G.M. E3151

## CELE, WILLARD

MAGIC GARDEN, THE (1951)  
 "Pennywhistle Blues"  
*Buddy De Franco and his Quartet*  
 Special recording of a free improvisation on the original theme.  
 "Pennywhistle Blues"  
*Willard Cele (flageolet)*  
 Special recording of the main theme made by the composer.  
 M.G.M. 11206A  
 LON.1038

## CHAGRIN, FRANCIS

HELTER SKELTER (1949)  
 "Spring Song" and "End Titles" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson*  
 Sound-track recording of the last section of a modern film interpretation of the Keystone slapstick style; dialogue and effects have been included, as well as a cuckoo-like setting of Mendelssohn's "Spring Song".  
 F.M.74

## LAST HOLIDAY (1950)

"The Beggar's Theme"  
*Orchestra cond. Charles Williams*  
 Special recording of a series of eight variations of a theme designed to follow the central character throughout the picture.  
 COL.DB2702

## CHAPLIN, CHARLES

MODERN TIMES (1936)  
 "Smile"  
*Frank Chacksfield and his Orchestra*  
 Special recording of the main theme from the original score.  
 LON.1487;  
 LON.45-1487;  
 DEC.FI0354

## LIMELIGHT (1952)

"Terry's Theme"; "Ballet Introduction"; "Reunion"; "The Waltz"  
*Frank Chacksfield and his Orchestra*  
 "Incidental Music"  
*Wally Stott and his Orchestra*  
 LON.1342;  
 DEC.FI0106  
 COL.40013;  
 C2221;  
 PHIL.PB150

## CICOGNINI, ALESSANDRO

INDISCRETION (*Indiscretion of an American Wife*) (*Stazione Termini*) (1952)  
 "Terminal Station"; "The Meeting"; "Rendezvous"; "Search—Near Accident"; "Deserted Car"; "Decision"; "Parting" (S.T.)  
*Orchestra cond. Franco Ferrara*  
 Sound-track recording of the main material from the original score.  
 COL.CL6277

## CLIFFORD, HUBERT

DARK MAN, THE (1951)  
 "Main Theme" (S.T.)  
*Orchestra cond. Hubert Clifford*  
 Sound-track recording of the main theme, dominated by strong brass chords.  
 F.M.107

## HOUSE OF SECRETS (1956)

"Foxtrot"; "Waltz"; "Blues" (S.T.)  
*Orchestra cond. Hubert Clifford*  
 F.M.200-201

## COATES, ERIC

NINE MEN (1943)  
 "March: The Eighth Army"  
*H.M. Grenadier Guards Band cond. Lieut. F. Harris, A.R.A.M.*  
 Military band recording of a theme used in the original film.  
 COL.DB2140

## DAM BUSTERS, THE (1955)

"March: The Dam Busters"  
*Concert Orchestra cond. Eric Coates*  
 NIXA.N15003;  
 VIC.56-3242

## COLLINS, ANTHONY

ODETTE (1950)  
 "The Saga of Odette"  
*Orchestra cond. Charles Williams*  
 Special recording of material taken from the original sound-track.  
 COL.DX1688

## COPLAND, AARON

OUR TOWN (1940)  
 "Story of Our Town"; "Conversation at the Soda Fountain"; "Resting Place on the Hill"  
*Leo Smith (piano)*  
 Piano recording of three of the main themes used in the original orchestral score.  
 "Our Town: Music from the Film Score"  
*The Little Orchestra Society cond. Thomas Scherman*  
 A concert work based on music from several scenes from the film, e.g., the main titles, scenes in a churchyard and scenes of daily life in a small New England town.  
 A kind of New England hymnody, implied rather than quoted, was the stylistic basis for this music, which was first performed in a concert version by Howard Barlow and the Columbia Broadcasting Symphony Orchestra. The composer later revised it, and it was first heard in the form given on this recording in 1944 by the Boston Pops Orchestra conducted by Leonard Bernstein, to whom the score is dedicated.  
 CH.A2; CH.C51  
 BRUN.AXL2006;  
 DEC.DL7527

## RED PONY, THE (1949)

"Children's Suite"  
*The Little Orchestra Society cond. Thomas Scherman*  
 A concert work based on material from the original score.  
 DEC.DL9616;  
 BRUN.AXTL.1022

## COWARD, NOEL

ASTONISHED HEART, THE (1950)  
 "Symphonic Suite"  
*London Symphony Orchestra cond. Muir Mathieson*  
 HMV.C3953

Special recording of orchestral suite based on the original film score.  
"Themes" (S.T.)  
London Symphony Orchestra cond. Muir Mathieson F.M.89-90  
Sound-track recordings of the original material on which the HMV version is based; it includes a central theme and a waltz.

DANDAYUHAPANI, K. N.  
RIVER, THE (1951)  
"Music of India" (S.T.)  
The Dandayuhapani Ensemble POLY.PRLP5003  
Sound-track recording of music from the film.

DAVIE, CEDRIC THORPE  
BROTHERS, THE (1947)  
"Rowing Contest" (S.T.)  
London Symphony Orchestra cond. Muir Mathieson F.M.19-20  
Two rival families fight a duel of strength according to the custom of their fathers. A large rowing boat is launched and the strongest members of each family sit along either side of the boat. The contest lasts for many hours, watched from the shore by the rest of the community. The powerful rowing is represented by a strong, recurring rhythmical phrase in which the timpani underline the rhythm of the oars; the sounds of the sea and the splash of waves breaking across the boat are also heard in the music. A sad, pastoral theme is used for scenes of anxious relatives and friends who wait on shore.

SNOWBOUND (1948)  
"Opening Titles"; "The Chalet" (S.T.)  
London Symphony Orchestra cond. Muir Mathieson F.M.11  
Sound-track recording of two main items from the original score.

ADVENTURERS, THE (*Great Adventure, The*) (1950)  
"Death at Dawn" (S.T.)  
Orchestra cond. Muir Mathieson F.M.110  
The first section consists of a rhythmic theme for the trek of a small party en route to the site of a mine in an isolated part of South Africa. An "encampment" motif is heard at the end. The second section gives a picture of dawn over a mountainous country and the sudden discovery of a body among the rocks.

JACQUELINE (1956)  
"Title Music" (S.T.)  
A drum roll leads to an Irish jig effect for full orchestra which is played under the titles. F.M.193

DODS, MARCUS  
BOYS IN BROWN (1950)  
"Johnny Comes Marching Home" (S.T.)  
A setting of the traditional song for use in a concert sequence for a picture about a Borstal Institution. The arrangement by Marcus Dods was designed to carry the action during which a group of boys were planning an escape while the concert was in progress. F.M.86

DOLAN, ROBERT EMMETT  
LADY IN THE DARK (1944)  
"A Message for Liza"  
Hollywood Bowl Symphony Orchestra cond. Leopold Stokowski VIC.10-1302

DRÉJAC and GIRAUD  
SOUS LE CIEL DE PARIS (*Under Paris Skies*) (1951)  
"Under Paris Skies"  
Mitch Miller and his Orchestra and Chorus COL.40100;  
4-40100; C2309;  
4-2309;  
PHIL.PB246

DUNNING, GEORGE  
MISS SADIE THOMPSON (1953)  
"The 23rd Psalm" (S.T.)  
Columbia Studio Orchestra and Chorus cond. Morris Stoloff MER.MG25181;  
EP2-3147  
Sound-track recording of a musical effect used in the film; it is included in a selection of songs from the film. Dialogue between Rita Hayworth and José Ferrer is also heard.

SALOME (1953)  
"Salome: Main Title"; "Dock Scene: Princess Salome"; "No Romans"; "Salt Water Bath"; "Salome Caravan"; "John Arrested"; "There is a Way"; "The Messiah"; "Sermon on the Mount: End Title"  
Symphony Orchestra cond. Morris Stoloff DEC.DL6026;  
(See also under Daniele Amfitheatrof) ED515;  
BRUN.LA8604

DUPRÉE  
SONG OF THE LAND (1953)  
"Song of the Land"; "Flight of the Albatross" (S.T.)  
George Tzipine and his Paris Symphony Orchestra M.G.M.30838;  
K30838  
Sound-track recording of two sections of the original score.

EASDALE, BRIAN  
BLACK NARCISSUS (1947)  
"The Mad Scene" (S.T.)  
London Symphony Orchestra cond. Muir Mathieson F.M.18  
A nun in a remote convent in the Himalayas goes mad after she has been forcibly returned to the nunnery by a local English agent whom she attempts to seduce. The suggestion of madness is given in the wordless voices. She runs out and attacks another nun on the edge of a parapet overhanging a mountain ravine. After a struggle around a rostrum on which a great bell is mounted, she falls to her death. The climax, with the sound of the bell, is clearly pointed in the recording.

RED SHOES, THE (1948)  
"Ballet Music"; "Prelude"  
Philharmonia Orchestra cond. Muir Mathieson COL.MX328;  
ML2083;  
COL.DX1597-8  
Special recording of the original orchestral music, omitting the Ondes Martenot.  
"Ballet" (S.T.)  
Royal Philharmonic Orchestra cond. Sir Thomas Beecham F.M.13  
A short three-minute quotation from the sound-track; the Ondes Martenot is heard in its original setting.  
"Bougainvillea" (S.T.)

- Ted Heath and his Orchestra* F.M.14  
A dance music section from the sound-track, used to create the background for scenes in Monte Carlo.
- BATTLE OF THE RIVER PLATE, THE** (1956)  
"Guaracha"; "Samba"; "Baio" (S.T.)  
*No orchestra designated. April Orlich* F.M.181-183  
A group of specially arranged South American dance rhythms used for atmospheric purposes.
- ELLIS, VIVIAN
- PICCADILLY** (1946)  
"Piccadilly Incident"  
*Louis Levy and his Concert Orchestra* DEC.K1559  
*Henry Bronkhurst (piano)*  
Special recording of an assembly of material used in the film.
- FERRER, JOSE
- SHRIKE, THE** (1955)  
"The Shrike"  
*Les Baxter and his Chorus and Orchestra* CAP.3195;  
F3195;  
14351; 45-14351
- FINE, SYLVIA
- KNOCK ON WOOD** (1954)  
"End of Spring"  
*Victor Young and his Shining Strings* DEC.DL5527;  
ED2141  
Ballet theme from the original score; it is included in a selection of songs from the film.
- FRANKEL, BENJAMIN
- PORTRAIT FROM LIFE** (*Girl in the Painting, The*) (1948)  
"Prelude"; "A Present" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.42  
The Title music and a scene showing the arrival of a present of a pair of shoes are taken from the original sound-track.
- SLEEPING CAR TO TRIESTE** (1948)  
"Sleeping Car Train"; "Waltz" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.35  
The first section is taken from the titles and depicts the departure of the train; the second section is a love motif in the form of a waltz.
- CHILTERN HUNDREDS, THE** (*Amazing Mr. Beecham, The*) (1949)  
"Election March" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.81  
The Conservative candidate is given a triumphant reception on his arrival at East Milton, complete with a march by the local brass band. After the march, the music interprets the election speeches of the Conservative and Labour candidates, creating a comedy effect by using such instruments as the piccolo and tuba. At one point a musical battle of words is used in preference to natural speech.
- GIVE US THIS DAY** (*Salt to the Devil*) (1949)  
"Dramatic Hysteria" (S.T.)  
*London Symphony Orchestra cond. Benjamin Frankel* F.M.82  
This sound-track excerpt is taken from the opening scenes of the film. Geremio, drunk and depressed, returns to his tenement house. The ugly buildings seem to press in on him and

he becomes almost hysterical as he finally reaches his house, climbs the many flights of stairs and batters loudly on the door. Receiving no immediate reply, he breaks it open with his shoulder. He is confronted by his wife, and, in a moment of argument, strikes her on the face with his fist. Leaving the house, he suffers deep remorse and ends by bringing his fist down on the metal spike of a line of railings. The complete action is paralleled in the music.

- LONDON BELONGS TO ME** (*Dulcimer Street*) (1949)  
"The Petition Procession" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson* F.M.32  
In the last section of the film a petition is drawn up for the reprieve of the condemned boy and a procession sets off to London to present it in Whitehall; all kinds of cranks are attracted to the idea and organization is chaotic. The music reflects the sounds of the procession as it moves off jerkily, proceeding from South London to Westminster Bridge. A sharp shower of rain dampens the enthusiasm of the petitioners; this is reflected musically by a tailing-off from the opening march-like tempo into a confused rumble of sounds. Reaching the end of their journey, the petitioners discover that the boy has already been reprieved.
- TROTTIE TRUE** (*Gay Lady, The*) (1949)  
"Trottie's Carriage riding through the Park" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson* F.M.72  
The scene opens with Trottie's carriage riding through the park; the music moves in exact synchronization with the horses. The carriage slows down and so does the music. Trottie meets a boy-friend and their theme appears on strings in unison. The man speaks of his experiences as a balloonist and a balloon theme, on high woodwind, appears in the musical texture. Finally, Trottie and her boy-friend return to the carriage, which moves off to a reprise of the original carriage music.
- CLOUDED YELLOW, THE** (1950)  
"Piano Theme in the Modern Style"; "The Chase" (S.T.)  
*Orchestra cond. Muir Mathieson* F.M.105  
A piano theme in the style of Poulenc is played by Jean Simmons in the living room of a country house where the action of the story begins. The composer has aimed at capturing the pedal work and phrasing of the modern French idiom. "The Chase" is a sequence for full orchestra from the end of the film.
- SO LONG AT THE FAIR** (1950)  
"Carriage and Pair"; "Long Forgotten Melody"  
*Charles Williams and his Concert Orchestra* COL.DX1688  
Special recording of two sections from the original score; the "Carriage and Pair" makes an interesting comparison in style with the carriage item in *Trottie True*.  
"Carriage and Pair" (S.T.)  
*Orchestra cond. Benjamin Frankel* F.M.112  
Sound-track recording of two settings of the tune as heard on the original film.
- APPOINTMENT WITH VENUS** (*Island Rescue*) (1951)  
"Escape from the Island" (S.T.)  
*Orchestra cond. Benjamin Frankel* F.M.123  
The section is based on two contrasted themes. A slow, pastoral tune represents the cow Venus and her calf as they are being rescued and put aboard a British motor torpedo boat from the Channel Islands. There is considerable tension

- but the comparative calm of the animals dominates the atmosphere. A second theme, noisier and faster, represents the approach of the Germans who are intent on preventing the escape of Venus and her calf to Allied territory.
- MAN IN THE WHITE SUIT, THE (1951)  
"Prelude"; "The Guggle Triumphant" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.118  
Sound-track recording of the Title music and "The Guggle Triumphant", a rhythmic interpretation of a sound associated with the scientist's experiments for an indestructible material. The guggle itself was created by Mary Habberfield, sound editor at Ealing Studios. It is strengthened by such instruments as tuba and bassoon, merging for the moment of final success into a sustained string tremolo and a fanfare on full orchestra.  
"The White Suit Samba" (part S.T.)
- Jack Parnell and his Rhythm PARLO.R3435  
The "Guggle Glub Guggle", created at Ealing Studios by Mary Habberfield, is incorporated as a sound-track recording into this item; the remainder of the music bears no relation to the original score.
- IMPORTANCE OF BEING EARNEST, THE (1952)  
"Finale Can-Can" (S.T.)  
*Orchestra cond. Benjamin Frankel* F.M.127  
Sound-track recording of the spirited End Title music.
- FINAL TEST, THE (1953)  
"Car Chase" (S.T.)  
*Orchestra cond. Benjamin Frankel* F.M.136
- NET, THE (Project M.7) (1953)  
"Main Theme" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson* F.M.135
- LOVE LOTTERY, THE (1954)  
"It May Be You"  
*Ron Goodwin and his Concert Orchestra* PARLO.R3831;  
Special recording of theme from the original score. MS6085
- UP TO HIS NECK (1954)  
"Theme" (S.T.)  
*Orchestra cond. Muir Mathieson* F.M.151  
Sound-track recording of the main theme.
- KID FOR TWO FARTHINGS, A (1955)  
"Theme"  
*Melachrino Orchestra cond. George Melachrino* HMV.B10903  
Special recording of the main theme from the score. The string melody appears against rhythmic scale passages on the saxophone, creating an atmosphere of fantasy; an echo of the "Big Ben" chimes is heard occasionally on full orchestra.
- SIMON AND LAURA (1955)  
"Theme Music"  
*Orchestra cond. Benjamin Frankel* F.M.178  
Sound-track recording of the Title music, incorporating a main theme for the central character of the film.
- FRIEDHOFER, HUGO
- BEST YEARS OF OUR LIVES, THE (1946)  
"Theme"  
*Victor Young and his Orchestra* DEC.DL5413;  
(See pages 149-54 for fuller details.) 9-343;  
BRUN.LA8672

- ISLAND IN THE SKY (1953)  
"Themes" (S.T.)  
*Orchestra cond. Emil Newman* DEC.DL7029  
Sound-track recording of the main material from the score, with narration edited by W. Lloyd Young and spoken by John Wayne.
- GERHARD, ROBERTO
- SECRET PEOPLE, THE (1952)  
"Ballet"  
*Philharmonia Orchestra cond. Ernest Irving* F.M.115-116  
Sound-track recording of ballet music specially written for the film. The opening section is atonal in character, using a complex pattern of exposition and development. At a certain point, the confused sounds resolve into a simple melody. This theme is developed into a spirited finale.
- GERSHWIN, GEORGE
- DELICIOUS (1931)  
"New York Rhapsody" (also known as "Second Rhapsody" and "Rhapsody in Rivets")  
*Morton Gould and his Orchestra* COL.ML2073  
*Oscar Levant (piano)*  
*Paul Whiteman and his Orchestra* DEC.DL8024  
*Roy Barge (piano)*
- AMERICAN IN PARIS, AN (1951)  
"Ballet: An American in Paris" (S.T.)  
*M.G.M. Studio Orchestra cond. Johnny Green* M.G.M.425-426  
(See pages 69-70 for fuller details.)
- GILBERT, HERSCHEL BURKE
- RIOT IN CELL BLOCK 11 (1954)  
"Riot in Cell Block 11"  
*Ken Mackintosh and his Orchestra* HMV.BD1323
- GOEHR, WALTER
- GREAT EXPECTATIONS (1947)  
"Estella"; "Great Expectations Waltz"  
*London Symphony Orchestra cond. Walter Goehr* DEC.K1596  
Special recording of material from the original score.
- STOP PRESS GIRL (1949)  
"Clocks" (S.T.)  
*Orchestra cond. Walter Goehr* F.M.66  
Sound-track recording of synchronous effect. Wherever the Stop Press Girl goes, things stop. In this sequence all the clocks in a clock factory stop when she comes in. The atmosphere of the factory is well-established musically before her disastrous arrival.
- GOMEZ, VINCENTE
- BLOOD AND SAND (1941)  
"Sangre y Arena"; "Verde Luna"; "Chi Qui Chi"; "Romance de Amor"; "Torero"; "Pirate"  
*Vincente Gomez Quintet. Vocal choruses by Gracie la Parraga* DEC.A-265;  
Special recording of main material from the original score. DL5380

- FIGHTER, THE (1952)  
 "The Fighter"; "Habanera"; "La Chula"; "Cancion Im-  
 promptu"; "Guerrillas de Michoacan"; "Nevis"; "Huapango";  
 "Square Dance"; "Relato del Padre"; "Despida"; "La Chula";  
 "The Fighter"  
 Vincente Gomez (guitar) DEC.DL5415
- GOULD, MORTON
- CINERAMA HOLIDAY (1955) (With Jack Shaindlin)  
 "Overture"; "Cinerama Holiday March"; "Over the Alps";  
 "On the Slopes"; "Skiers"; "Souvenirs of Paris"; "Paris  
 Promenade"; "The Louvre"; "Out West"; "New York  
 Town" (S.T.)  
 The Cinerama Symphony Orchestra cond. Jack Shaindlin  
 A selection of the main material from the second Cinerama  
 programme. MERCURY  
 MPL6001;  
 MG20059
- GRAY, ALLAN
- LIFE AND DEATH OF COLONEL BLIMP (1943)  
 "Commando Patrol"  
 R.A.F. Dance Orchestra cond. Jimmie Miller DEC.F8364  
 Fast dance tune, used as close-fitting atmosphere for scenes of  
 an Army exercise in which Colonel Blimp is captured in the  
 Turkish bath.
- MATTER OF LIFE AND DEATH, A (Stairway to Heaven) (1946)  
 "Prelude"  
 Queen's Hall Light Orchestra cond. Charles Williams  
 Special recording of some of the main material, including the  
 "Stairway to Heaven" piano theme, which uses simple scale  
 passages to create a mood of fantasy. The main love theme is  
 also heard in full. COL.72708-D;  
 CX1320; RL3029
- THIS MAN IS MINE (Millie, Phoebe and Bill) (1946)  
 "Prelude"  
 Queen's Hall Light Orchestra cond. Charles William  
 Special recording of some of the main material from the film. COL.72708-D;  
 DX1320; RL3029
- MR. PERRIN AND MR. TRAILL (1948)  
 "Proposal" (S.T.)  
 London Symphony Orchestra cond. John Hollingsworth F.M.30  
 Mr. Traill, the younger school master, proposes to Miss  
 Lester, the assistant nurse at the school where both are em-  
 ployed. Returning from a dance, he says good-night and finds  
 that the front door of the school is locked. Finding a side  
 window open, he clammers in but misses his footing and  
 crashes into a table loaded with crockery. The music follows  
 the proposal theme, the hunt for a way into the school and  
 ends on the crockery smash.
- MADNESS OF THE HEART (1949)  
 "Paul and Lydia"; "Farandole" (S.T.)  
 London Symphony Orchestra cond. Muir Mathieson F.M.69  
 The main love theme and a genuine Farandole tune.
- RELUCTANT WIDOW, THE (1950)  
 "Love Themes" (S.T.)  
 Orchestra cond. Norman Delmar F.M.94  
 Two settings of the main love theme, with particular reference  
 to the early nineteenth century atmosphere of the story line.

- PLANTER'S WIFE, THE (Outpost in Malaya) (1952)  
 "Prelude" (S.T.)  
 Symphony Orchestra cond. Ludo Philipp F.M.133  
 Sound-track recording of Title music.
- GREEN, PHILIP
- SAINTS AND SINNERS (1948)  
 "Gaelic Fantasia"  
 Philip Green and his Orchestra M.G.M.221  
 Special recording of an adaptation of material used in the film.
- HA'PENNY BREEZE (1950)  
 "Theme Music"  
 Orchestra cond. Philip Green COL.DX1724  
 Special recording of some of the main material, including the  
 concertina "sea music".
- MURDER WITHOUT CRIME (1950)  
 "Song of Soho"  
 Orchestra cond. Philip Green COL.DX1702  
 William McGuffie (piano)  
 Special recording of a Rhapsody for Piano and Orchestra used  
 as part of the main action in the film.
- TWENTY-FOUR HOURS IN A WOMAN'S LIFE (Affair in Monte  
 Carlo) (1952)  
 "The Hour of Meditation"  
 Columbia Light Orchestra cond. Norrie Paramor COL.DB3138  
 Special recording of a theme from the original score, which  
 makes use of a choral effect.
- PARK PLAZA 605 (1953)  
 "The Park Plaza"  
 Philip Green and his Orchestra PARLO.R3797  
 Special recording of the main theme.
- CONFLICT OF WINGS (1954)  
 "Sally"  
 Philip Green and his Orchestra PARLO.R3862  
 Special recording of a theme from the original score.
- GOLDEN IVORY (1954)  
 "Wagon Trail"  
 Philip Green and his Orchestra PARLO.R3941
- JOHN AND JULIE (1955)  
 "John and Julie"  
 Norrie Paramor and his Orchestra and Chorus COL.DB3624  
 Eddie Calvert (Solo trumpet)
- WHO DONE IT? (1956)  
 "Theme Tune"; "Golden Afternoon"; "Swing Tune"; "To  
 Know You is To Love You" (S.T.)  
 Philip Green and his Orchestra F.M.187-190
- GREENWOOD, JOHN
- HUNGRY HILL (1947)  
 "Waltz into Jig"  
 London Symphony Orchestra cond. Muir Mathieson DEC.K1579  
 Special recording of music used in the film for a scene in which  
 a furious jig is introduced to a group of dignified dancers who  
 gradually drop the waltz they are performing in favour of the  
 more infectious rhythm.

- BROKEN JOURNEY (1948)**  
 "Opening Titles"; "Dakota Take-Off" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.12  
 Sound-track recording of the prelude to an aircraft crash, and a short scene in music of an aircraft starting up and taking-off.
- EUREKA STOCKADE (1949)**  
 "Prelude"; "Fight in the Stockade" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.49  
 Sound-track recording of two scenes from a film of strong action.
- TRIO (1950)**  
 "Love Scene" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson* F.M.99  
 Sound-track recording of a scene from "Sanatorium" in which the two lovers walk through the woods. The scene is set in Scotland and the composer uses a folk tune as a basis for the main theme.
- GRUN, BERNARD**
- BLIND GODDESS, THE (1948)**  
 "Prelude" (S.T.)  
*Philharmonia Orchestra cond. John Hollingsworth* F.M.29  
 Sound-track recording of the Title music, which takes Justice as its theme and expresses it in musical terms.
- GUEST, VAL**
- PENNY PRINCESS (1952)**  
 "It's a Fine, Fine Night" (S.T.)  
*Male Chorus and Orchestra cond. Philip Martell* F.M.126  
 A chorus song used as part of the main action in the film.
- HAYES, ELTON**
- BLACK KNIGHT, THE (1954)**  
 "The Bold Black Knight"  
*Elton Hayes (vocalist), with acc. cond. Philip Green* PARLO.R3900  
 Special recording of a theme song used as an integral part of the action.
- HEINDORF, RAY**
- YOUNG MAN OF MUSIC (Young Man with a Horn) (1950)**  
 "Melancholy Rhapsody"  
*Harry James and his Orchestra* COL.38730;  
 C6534; DB2692
- HERRMANN, BERNARD**
- HANGOVER SQUARE (1945)**  
 "Piano Concerto"  
*Janssen Symphony Orchestra of Los Angeles cond. Werner Janssen* CAMDEN CAL205  
 Special recording of material from the original score.
- SNOWS OF KILIMANJARO, THE (1953)**  
 "Theme"  
*Al Goodman and his Orchestra* VIC.LPM1007;  
 EPB11007
- EGYPTIAN, THE (1954)**  
 "Suite" (See also under NEWMAN, ALFRED)  
*Hollywood Symphony Orchestra cond. Alfred Newman* BRUN.LAT8040  
 (With Alfred Newman)

## HONEGGER, ARTHUR

- PACIFIC 231 (1949)**  
 "Pacific 231"  
*Paris Conservatoire Orchestra cond. Ernest Ansermet* DEC.LXT5004;  
 LW5155  
 PARLO.R20108
- Grand Symphony Orchestra cond. Arthur Honegger*  
 Special recordings of a work originally written for a projected film in 1924. The original company abandoned the picture but it was eventually made in 1949 by the French documentary producer Jean Mitry.

## HOPKINS, ANTHONY

- VICE VERSA (1947)**  
 "Opening Titles"; "Montage: Travel"; "Fuzzie Wuzzies";  
 "The Merry Wives of Windsor" (Overture) (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.7-8, 16
- The Titles consist of a parody on silent film music. The Rank gong is accompanied by an impressive drum roll and a single ping on triangle. The Titles appear as rather battered lantern slides accompanied by the orchestra tuning up, sundry shouts from the orchestral players and the conductor, followed by a noisy, vulgar tune in the "hurry music" tradition. There is a raucous trombone, a tuba and a very out-of-tune piano among the instrumentalists. The "Travel Montage" presents a parody in three parts on typical "travelogue" music. The scene opens in Arabia, with a conventional Eastern effect, leading to a sensuous Montmartre theme for a brief Parisian scene and ending with a mock hornpipe for scenes of a sea voyage back to England. "Fuzzie Wuzzies" is a "hurry music" joke on the type of sound encountered in battle scenes for silent films; it accompanies a speeded-up impression of an incident in the Sudan War, as visualized by a schoolboy. "The Merry Wives of Windsor Overture" is being played by a military band in Kensington Gardens early in the morning. Near by, a sword duel is being broken up by the police. The band rehearsal of Nicolai's famous work proceeds normally, until a number of wrong notes begin to appear. The fleeing swordsmen, hotly pursued by the police, have invaded the bandstand and, as the confusion mounts, more and more wrong notes occur, ending in complete cacophony as the roof of the bandstand collapses on a turmoil of bandmen, police and duellists.
- IT'S HARD TO BE GOOD (1948)**  
 "Montage: Honeymoon" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.39
- The two lovers get married under difficult post-war conditions. The honeymoon is an austerity occasion, with crowded trains, accommodation problems and heavy rationing. Scenes of reality are contrasted to dream-like images of the marriage as the girl would have liked it—a society occasion, a honeymoon abroad, a palatial hotel and so on. The music amplifies her romantic daydreams, ignoring the harsh realities and concentrating on the gay scenes of the girl's imagination.
- VOTE FOR HUGGETT (1949)**  
 "Election Fight"; "Finale" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.50
- Sound-track sections of action scenes from a domestic comedy, including a spectacular fight in a hall during an election speech.

IBERT, JACQUES  
INVITATION TO THE DANCE (1956)  
"Circus" (S.T.)  
*Royal Philharmonic Orchestra cond. John Hollingsworth* M.G.M.E3207

ICINI  
SUMMER MADNESS (*Summertime*) (1955)  
"Summertime in Venice" (with Sigman)  
*David Rose and his Orchestra* M.G.M.EP529;  
Special recording of the main theme from the film. 30882; K30882

IRELAND, JOHN  
OVERLANDERS, THE (1946)  
"The Overlanders"  
*London Symphony Orchestra cond. Muir Mathieson* DEC.K1602;  
Special recording of a selection from the main themes, includ- LON.T5055  
ing the "cattle on the move" motif, "the cattle stampede" and  
the tune for the romance.

IRVING, ERNEST  
WHISKY GALORE! (*Tight Little Island*) (1949)  
"Prelude" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.64  
Sound-track recording of the main Title music.

BITTER SPRINGS (*Savage Justice*) (1950)  
"Kangaroo Theme" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.104  
Sound-track recording of an amusing musical picture.

HIS EXCELLENCY (1951)  
"March from 'Scipio'" (Handel arr. Ernest Irving) (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving*  
The March from Handel's opera "Scipio" was arranged by  
Ernest Irving as a central theme for "His Excellency The  
Governor". A full orchestral version is heard on Section I;  
Section II carries the same theme played by a rather clumsy  
local band.

IRVING, ROBERT  
FLOODTIDE (1949)  
"Prelude"; "The Yacht" (S.T.)  
*London Symphony Orchestra cond. Robert Irving* F.M.56  
Sound-track recording of the Title music and a sketch of a  
yacht sailing along the North Sea coastline.

JACOB, GORDON  
ESTHER WATERS (1948)  
"Derby Day 1886" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson* F.M.34  
Sound-track recording of the Derby scene, with an impres-  
sion of the sounds of the coaching horns, Epsom Downs and  
the surrounding countryside, a fleeting glimpse of the excite-  
ment of the race itself and a postscript in the form of a tradi-  
tional dance being played at one of the many parties held to  
celebrate Derby Day in London.

JAUBERT, MAURICE  
CARNET DE BAL, LE (1937)  
"Valse Grise"  
*Symphony Orchestra cond. Cariven* COL.DB1767  
"Valse Grise"  
*Sidney Torch and his Orchestra* PARLO.R3488  
Special recording of central theme from the film.

KAPER, BRONISLAU  
INVITATION (1952)  
"Invitation"  
*Victor Young and his Singing Strings* DEC.DL5413;  
*Ray Turner (piano)* 9-343;  
Special recording of central theme from the original score. BRUN.LA8672

GLASS SLIPPER, THE (1955)  
"Take My Love" (with Helen Deutsch)  
*David Rose and his Orchestra* M.G.M.EP529;848;  
Special recording of central theme. 30875; K30875

KARAS, ANTON  
THIRD MAN, THE (1949)  
"The Harry Lime Theme" (also known as "The Third Man  
Theme"); "Café Mozart Waltz" (S.T.)  
*Anton Karas (zither)* DEC.F9235;  
Sound-track recordings of two of the main themes from the LON.536  
score.

KENNEDY, JIMMY  
HOLIDAY CAMP (1947)  
"Hokey-Kokey" (S.T.)  
*Butlin's Holiday Camp Orchestra, Filey* F.M.23  
Sound-track recording of a highly atmospheric effect pro-  
duced by a large holiday crowd singing and dancing in a  
holiday camp.

KHACHATURIAN, ARAM  
BATTLE FOR STALINGRAD, THE (1949)  
"A Town on the Volga"; "Invasion"; "Stalingrad in Flames";  
"The Enemy is Doomed"; "In Battle for the Motherland";  
"Glory Forever to the Heroes"; "Forward to Victory";  
"There's a Cliff on the Volga"  
*State Radio Orch. of the U.S.S.R. cond. Aram Khachaturian* CLASSIC  
EDITIONS  
CE3009

KORNGOLD, ERICH WOLFGANG  
PRIVATE LIVES OF ELIZABETH AND ESSEX, THE (1939)  
"Elizabeth and Essex"  
*Victor Young and his Orchestra* DEC.DL5413;  
9-343;  
BRUN.LA8672

LESLIE-SMITH, KENNETH  
WOMAN'S ANGLE, THE (1952)  
"Greek Melody"; "The Mansell Concerto" (S.T.)  
Sound-track recordings of an arrangement of a traditional  
Greek tune and a "tabloid" concerto.

"The Mansell Concerto"  
*Charles Williams and his Concert Orchestra*  
*Arthur Sanford (piano)*  
 Concert performance of the concerto effect heard in the original sound-track. COL.DX1829

LEVY, LOUIS  
 GAUMONT BRITISH NEWSREEL  
 "March: Music from the Movies"  
*Gaumont British Symphony Orchestra cond. Louis Levy*  
 Special recording of a newsreel Title march. COL.FB2380

LILBURN, DOUGLAS  
 JOURNEY FOR THREE (1948)  
 "Title Music"; "Leaving the Hermitage"; "Climbing the Glacier"; "Ski-ing on Mount Cook"; "Hospital Sequence"; "Race Meeting"; "Visit to the Farm"; "Mackenzie Country"  
*National Symphony Orchestra of the New Zealand Broadcasting Service* TANZA.CL2-3

LOPEZ, FRANCIS  
 VIOLETTES IMPERIALES (1952)  
 "Elaine"  
*Henri René (musette accordion), Hugo Winterhalter and Orchestra*  
 Special recording of the main theme. VIC.20-5405;  
 47-5405;  
 HMV.B10569

LUCAS, LEIGHTON  
 TARGET FOR TONIGHT (1941)  
 "March: Freihausen, Here We Come" (S.T.)  
*Central Band of the Royal Air Force*  
 Sound-track recording from the scene in which the aircraft "F for Freddie" flies through the clouds on the way to the target area.  
 "March: Target For Tonight"  
*Leighton Lucas and his Orchestra* HMV.RAF11

EMI.EPX21

MANSON, EDWARD  
 LITTLE FUGITIVE, THE (1953)  
 "Joey's Theme"; "Coney Island"  
*Norman Leyden's Orchestra*  
*Eddy Manson (harmonica)*  
 Special recording of two main themes from the original score.  
 "The Story of the Little Fugitive"  
*Norman Leyden's Orchestra*  
*Eddy Manson (harmonica)*  
*Richie Andrusco (Narrator)*  
 Special recording of main musical material from the original score, linked by a narration. COL.40122;  
 4-40122; C2331;  
 PHIL.PB393

COL.48003;  
 4-48003; C2342;  
 PHIL.PB392

MARTIN, HUGH  
 GRANDMA MOSES (1951)  
 "Grandma Moses Suite"  
*Orchestra cond. Daniel Saidenburg*  
 Special recording of material developed and orchestrated by Alec Wilder from the original score. COL.ML-2185

MATHIEU, ANDRÉ  
 WHISPERING CITY (1947)  
 "Quebec Concerto"  
*Charles Williams and his Concert Orchestra*  
*Arthur Dulay (piano)*  
 Special recording. COL.DB2526

MAY, HANS  
 WARNING TO WANTONS (1949)  
 "Forest Glade"; "Prelude" (S.T.)  
*Orchestra cond. Hans May*  
 "Forest Glade" features the Pipes of Pan used as orchestral instruments; the Title music contains the film's main theme. F.M.48

TALL HEADLINES, THE (1952)  
 "Barrel Organ Tune" (S.T.) PARLO.R3529

MELACHRINO, GEORGE  
 WOMAN TO WOMAN (1947)  
 "Vision d'Amour"  
*The Melachrino Strings*  
 Special recording of an item from the original score. HMV.B9535

NO ORCHIDS FOR MISS BLANDISH (1948)  
 "Introduction"; "Song of the Orchid"; "Danse d'Extase"  
*The Melachrino Orchestra*  
 Special recording based on three main sections of the original score. HMV.C3736

DARK SECRET (1950)  
 "Theme Waltz"  
*The Melachrino Strings*  
 Special recording of a waltz from the film. HMV.B9805

STORY OF SHIRLEY YORKE, THE (1950)  
 "Portrait of a Lady"  
*The Melachrino Strings*  
 Special recording of sections of the original score. HMV.B9678

EIGHT O'CLOCK WALK (1954)  
 "All My Life"  
*The Melachrino Strings*  
 Special recording of a theme from the original score. HMV.B10608;  
 VIC.20-5579;  
 VIC.47-5579

MISRAKI, PAUL  
 PROUD ONES, THE (Orgueilleux, Les) (1953)  
 "Valse des Orgueilleux"  
*Louis Corchia and his Accordion and Orchestra* LON.FCI46

MONTGOMERY, BRUCE  
 KIDNAPPERS, THE (*Little Kidnappers, The*) (1953)  
 "Nova Scotia Rhapsody" (S.T.)  
*Orchestra cond. Muir Mathieson* F.M.145

CHECKPOINT (1956)  
 "Love Theme"; "Background Music" (S.T.)  
*Orchestra cond. Muir Mathieson* F.M.202-203

MURRAY LYN  
BRIDGES AT TOKO-RI, THE (1954)  
"Theme"  
*Leroy Holmes and his Orchestra*

TO CATCH A THIEF (1955)  
"Francie's Theme"; "You'll Love France"; "Unexpected"  
*Orchestra cond. Lyn Murray. Georgie Auld (Tenor Saxophone)*

NASCIMBENE, MARIO  
BAREFOOT CONTESSA, THE (1954)  
"Song of the Barefoot Contessa"  
*Orchestra cond. Hugo Winterhalter*

NEWMAN, ALFRED  
STREET SCENE (1931)  
"Sentimental Rhapsody"  
*Alfred Newman and his Symphony Orchestra*

WUTHERING HEIGHTS (1939)  
"Cathy"  
*Alfred Newman and the Hollywood Symphony Orchestra*

HOW GREEN WAS MY VALLEY (1941)  
"Themes"  
*Alfred Newman and his Symphony Orchestra*

LIFE BEGINS AT 8.30 (1942)  
"Your Kiss"  
*Alfred Newman and his Orchestra*

SONG OF BERNADETTE (1943)  
"Prelude"; "Scherzo and Pastorale"; "The Grotto"; "The Wild Rose Bush"; "The Song of Bernadette"; "The Vision"; "The Sadness of Bernadette"; "Her Persecution"; "The Miracle and Her Pilgrimage to Lourdes"; "Farewell of all Farewells"; "Antoine's Devotion"; "Not For Me Flows the Spring"; "Bernadette's Affliction"; "You Are Now in Heaven and on Earth O Bernadette"; "Arise My Love"  
*Alfred Newman and his Concert Orchestra*

"Theme"  
*Alfred Newman and the Hollywood Symphony Orchestra*

ROYAL SCANDAL, A (1945)  
"Overture"  
*Hollywood Bowl Orchestra cond. Alfred Newman*

RAZOR'S EDGE, THE (1946)  
"Theme"  
*Alfred Newman and the Hollywood Symphony Orchestra*

CAPTAIN FROM CASTILE (1947)  
"Prelude"; "Pedro De Vargas"; "Captain from Castile"; "Catana, the Young Peasant Girl"; "The Lady Luisa"; "Juan, the Adventurer"; "Wonders of the New World"; "The Magic Ring"; "Fears of Persecution"; "The Compassionate Priest"; "Fulfillment in the New World"  
*Twentieth Century-Fox Studio Orchestra cond. Alfred Newman*

M.G.M.801;  
11914; K11914

CORAL  
EC81083

VIC.20-5888;  
47-5888;  
HMV.B10791;  
7M273

MER.1150

MER.MG20037;  
MPL6500

MER.1150

DEC.DL8123;  
ED833;  
BRUN.LAT8135

DEC.DA365;  
DL5358

MER.MG20037;  
MPL6500

MER.MG20037;  
MPL6500

MER.A-69;

A detailed survey of the main material from the film sound-track. MER.MG20005;  
LP25072

LETTER TO THREE WIVES, A (1948)  
"Themes"  
*Alfred Newman and the Hollywood Symphony Orchestra*

COME TO THE STABLE (1949)  
"Through a Long and Sleepless Night"  
*Alfred Newman and his Orchestra*

DEC.DL8123;  
ED833;  
BRUN.LAT8135

PINKY (1949)  
"Themes"  
*Alfred Newman and the Hollywood Symphony Orchestra*

MER.MG20037;  
MPL6500

ALL ABOUT EVE (1950)  
"Themes"  
*Alfred Newman and the Hollywood Symphony Orchestra*

MER.MG20037;  
MPL6500

DAVID AND BATHSHEBA (1952)  
"Theme"  
*Al Goodman and his Orchestra*

VIC.LPM1007;  
EPB1007

SNOWS OF KILIMANJARO, THE (1952)  
"Blue Mountain" ("Love is Cynthia")  
*Benny Carter and his Orchestra*  
The English recording of this special recording of a theme from the main score is entitled "Blue Mountain"; the American title is "Love is Cynthia".

VIC.20-5133;  
47-5133;  
HMV.B10644;  
7M189

PRESIDENT'S LADY, THE (1953)  
"Theme"  
*Leroy Holmes and his Orchestra*

M.G.M.11540

ROBE, THE (1953)  
"Prelude: The Robe"; "The Slave Market: Entrance of Calligula"; "Farewell to Diana"; "Palm Sunday"; "The Carriage of the Cross"; "The Crucifixion"; "Marcellus Returns to Capri"; "The Village of Cana"; "The Song of the Resurrection"; "Miriam"; "The Redemption of Marcellus"; "Lament for Justus"; "The Big Fisherman"; "The Catacombs"; "The Rescue of Demetrius"; "The Miracle"; "The Better Kingdom"  
*Hollywood Symphony Orchestra cond. Alfred Newman  
Carole Richards (Alto soloist)*

DEC.DL9012;  
ED901;  
BRUN.LAT8031  
OE9026

One of the most remarkable sequences of the film is the treatment of the scene of the Crucifixion. A long, slow march, with muffled drum rolls and an agonized string theme, is used for the scenes of the bearing of the Cross. A long section for wordless voices interrupts, but the string sound returns, mixing with the voices. Brass enters in a series of menacing chords; the sound of thunder is heard, mixed with the music. There is a long six-note descending phrase on full brass, which leads into the single line: "Father forgive them, for they know not what they do." Finally, there is the crack of a thunderbolt, followed by rain; the orchestra and choir gradually give way to natural sounds.

"Love Theme" ("Marcellus Returns to Capri"); "Village of Cana"  
*Hollywood Symphony Orchestra cond. Alfred Newman*

DEC.28902;  
9-28902;  
BRUN.05236

DESIREE (1954)  
"The Song of Désirée"  
Frank Cordell and his Orchestra

VIC.20-5934;  
46-5934;  
H.M.V.B10807

EGYPTIAN, THE (1954)  
"Prelude: The Ruin: The Red Sea: The Nile and the Temple";  
"Her Name is Merit"; "The Pharaoh, Akhnaton"; "Nefer,  
Nefer, Nefer"; "The Lotus Pool"; "The Valley of the Kings";  
"At the Tomb of Amenhotep"; "The Martyrdom of Merit";  
"The Death of Akhnaton"; "Horemheb, the new Pharaoh";  
"Exile and Death".

Hollywood Symphony Orchestra and Chorus cond. Alfred Newman  
Doreen Tryden (soloist)

BRUN.LAT.8040

The Prelude starts with a powerful orchestral flourish, followed by brass fanfares, a large group of voices singing wordlessly and a series of colourful orchestral effects from cymbals and massed tambourines. The extensive use of the tambourine, one of the oldest instruments in the world, is a feature of the score; it is often linked with the harp, another instrument with a long history, for example, in the sequence entitled "Her Name is Merit".

"The Pharaoh, Akhnaton" begins with a striking brass sound, constantly repeating a single note. A mixed chorus enters with a strange, hollow sound, following a harp and tambourine passage which is used as a background to a series of woodwind solos.

"The Lotus Pool" begins with a richly coloured section, again using a sustained tambourine, harp and woodwind effect. The second part consists of a wordless song sung by Doreen Tryden to a harp accompaniment, with occasional glimpses of the Prelude theme on strings in the background.

"The Valley of the Kings" sustains a mysterious atmosphere by a series of solemn woodwind solos, linked by passages for the full string ensemble. Tambourine trills mix with the bell-like sounds from other sections of the percussion. "At the Tomb of Amenhotep" is in even grimmer mood; descending string passages are accentuated by the horns, which announce the melody of the funeral march at two points in the action.

"The Martyrdom of Merit" consists of a setting by Alfred Newman of an ancient Egyptian prose poem, which reads:

How beautiful art thou!  
How beautiful art thou!  
In the far horizon of heav'n,  
Oh, living Aton.  
Thou who were first to live,  
Thou hast risen in the east,  
And fill'st ev'ry land with thy beauty  
Thou art beautiful,  
Great and exulted over ev'ry land,  
How beautiful art thou!  
How beautiful art thou!  
Oh, Aton, how beautiful art thou!

A short group of sad woodwind phrases introduce the women's chorus, who perform against a rising torrent of string and brass sounds which eventually dominate the finale of this section.

"Horemheb, the new Pharaoh" consists of a march on a gigantic scale, with a simple repeated brass theme set to a heavy rhythmic accompaniment on drums, expressing the militant nature of the new régime that replaces the rule of

Akhnaton. "Exile and Death" begins quietly as Sinuhe is left on his own, but ends in a triumphant choral finale as he speaks of the concept of the One God.

MAN CALLED PETER, A (1955)  
"Forever Yours"  
Alfred Newman and his Orchestra

DEC.DL8 123;  
ED.833;  
BRUN.LAT8135

SEVEN YEAR ITCH, THE (1955)  
"The Girl Upstairs"  
Alfred Newman and his Orchestra

DEC.29567;  
9-29567;  
BRUN. 05463;  
45-05463

#### NEWMAN, EMIL

ISLAND IN THE SKY (1953)  
"Theme"; "Family Theme" (with Herbert Spencer) (S.T.)  
Emil Newman and his Orchestra  
Sound-track recording of two themes incorporated into the main score by Hugo Friedhofer. (See entry under his name.)

DEC.28903;  
9-28903

#### NORIEGA, BERNADO

Noriega, Bernado (with Katherine Dunham)  
MAMBO (1954)  
"Baia Faz Balancar"; "Caboclo Do Mato"; "New Love, New Wine"

HMV.MC3445-6

#### NORTH, ALEX

STREETCAR NAMED DESIRE, A (1951)  
Selection of the original music from the film: "Streetcar";  
"Four Deuces"; "Belle Rêve"; "Blanche"; "Della Robia Blue";  
"Flores para los Muertos"; "Mania"; "Lust"; "Soliloquy and Redemption"  
Orchestra cond. Ray Heindorf

CAP.L289;  
LC6542; LPP-387

#### PAKEMAN, KENNETH

BOY, A GIRL AND A BIKE, A (1949)  
"The Championship Race" (S.T.)  
London Symphony Orchestra cond. John Hollingsworth  
Sound-track recording of the climax of the film, which features a North Country championship cycle race.

F.M.63

#### PARKER, CLIFTON

WESTERN APPROACHES (Raiders, The) (1945)  
"Seascape"  
London Symphony Orchestra cond. Muir Mathieson

DEC.K1544

All the music heard in *Western Approaches* is derived from one theme which is heard in the opening Title music and also at the end of the film. In "Seascape" three of the derivations are heard. First is the music of the convoy's departure from the other side of the Atlantic. The sea is calm and all is peaceful; there is a mist. Away in the distance, a great wave breaks on the foreshore, interpreted in the music on the brass. Finally, there is a full statement of the theme from which the other material is taken, heard as it was used for the closing moments of the picture.

- BLANCHE FURY (1947)  
 "Opening Titles"; "Blanche Riding"; "Fire Sequence";  
 "Blanche Leaves the Drawing Room" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.5-6  
 Sound-track recording of four music cues, including a big  
 farmhouse fire sequence.
- BLUE LAGOON (1949)  
 "The Island" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.57-58  
 Sound-track recording of a warm picture of the desert island.  
 Particular use is made of a rippling woodwind phrase; there  
 are moments of storm as well as tropical calm.
- DAY TO REMEMBER, A (1954)  
 "Themes" (S.T.)  
*Orchestra cond. Muir Mathieson* F.M.140
- PARYS, GEORGES VAN
- BELLES DE NUIT, LES (*Night Beauties*) (1953)  
 "Theme"  
*Geraldo and his New Concert Orchestra* PHIL.PB149
- PREVIN, ANDRE
- INVITATION TO THE DANCE (1956)  
 "Ring Around the Rosy"  
*M.G.M. Orchestra cond. André Previn* M.G.M.E3207
- PROKOFIEV, SERGE
- LIEUTENANT KIJÉ (*Czar Wants to Sleep, The*) (1934)  
 Suite: Lieutenant Kije. Op. 60. "Birth of Kije"; "Romance";  
 "Kije's Wedding"; "Troika"; "Burial of Kije"  
*French National Symphony Orchestra cond. Roger Désormière* CAP.PB149;  
 CTL.7017  
*Royal Philharmonic Orchestra cond. Efrem Kurtz* COL.ML4683  
*Vienna Symphony Orchestra cond. Scherchen* WEST.5091;  
 NIXA.WLP5091  
*Boston Symphony Orchestra cond. Serge Koussevitzky* VIC.LCT1144  
*Berlin Symphony Orchestra cond. Rubahn* ROY.1324

"The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by an English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence all kinds of comical adventures and 'quid-pro-quo's.'" (From a note by Nicolas Slonimsky.)

The record includes the following material:

1. The Birth of Kije. (*Allegro*.) As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off-stage, followed by the tattoo of a military drum, and the shrill note of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is short *andante* (still in character), a return of the fife, drum and cornet.

2. Romance. (*Andante*.) This movement and the fourth are

written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo and other deeper instruments.

3. Kije's Wedding. (*Allegro fastoso*.) The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

4. Troika. (*Moderato*.) Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh.

5. Interment of Kije. (*Andante assai*.) The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off-stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created. (From a note by John N. Burk.)

ALEXANDER NEVSKY (1939)  
 Alexander Nevsky Cantata. Op. 78. For mezzo-soprano, chorus and orchestra.

*The Philadelphia Orchestra cond. Eugene Ormandy. The Westminster Choir (Conductor: John Finley Williamson) Jeannie Tourel (mezzo-soprano)*

COL.MM-580;  
 DI41; LX977-81;  
 ML4247

*Vienna State Opera Orchestra and Chorus cond. Mario Rossi. Ana Maria Iriarte (mezzo-soprano).*

VANGUARD  
 PVL7001

Immediately after completion of the picture, Prokofiev prepared a text (in collaboration with V. Lugovskoi) and re-set the music of *Alexander Nevsky* in the form of a Cantata, based on seven principal scenes from the film. The work was first performed in Moscow in May, 1939, by the Moscow Philharmonic Orchestra and Chorus conducted by the composer. The recordings contain the following material:

1. Russia Under the Mongol Yoke. In the middle of the thirteenth century the Mongols invaded Russia, sweeping from Tartary in the hordes which, on the very borders of Europe, were only turned back by the death of the Great Khan and the necessity of returning to elect a new one. A pall of stillness and desolation covered the land. This period of oppression is described in a sombre movement for orchestra alone. There is a persistent repetition of two notes in the bass, while a plaintive shepherd's melody is heard in the distance. The music sounds a note of heaviness and despair.

2. Song about Alexander Nevsky. The chorus sings in noble tones about the heroic deeds of Alexander Nevsky and how he defeated the Swedes on the River Neva. This section is in the style of the old Russian epics. The middle section, in faster time, has an impelling forward motion as if the people were anxious to move against the foe.

3. The Crusaders in Pskov. To the accompaniment of heavy, almost cruel chords in the orchestra the chorus sings an ecclesiastical theme to a Latin text. By the clever combination of Gregorian cadences, crushing modern harmonies and fanfares in the brass, Prokofiev paints a musical picture of the grim, fanatical Teutonic Knights, still posing as crusaders, but imbued with the spirit of conquest. An orchestral interlude in the middle of this movement depicts the Russian people's mourning for those slain in battle by the attacking Germans.

4. Arise, Ye Russian People. In fervent, dynamic tones the people of Russia are exhorted to rise up in battle and drive the foe from their land. In the middle portion, the women appeal

to the men to rally round Alexander and drive the enemy out.

5. The Battle on the Ice. This, the most exciting of the seven pictures, depicts the battle between the Teutonic Knights and the Russians on the ice of Lake Chud. The distant stamping of horses' hoofs comes nearer and nearer, and the trot accelerates into a gallop. The hated Latin theme of the crusaders is heard as the Knights shout their defiance and sound a trumpet call. But the Russians are ready and waiting; a sturdy, heroic, folk-like theme personifies the offensive strength of the Russians. The two themes intermingle as the two armies are locked in combat, the Russian theme predominating as Alexander's army gains the upper hand. Finally, the Germans sink beneath the ice, and the movement ends with the quiet that follows a stormy battle.

6. Field of the Dead. A Russian girl mourns the dead who have fallen in battle, but transcending her grief is a feeling of patriotism. This movement is a solo for mezzo-soprano and orchestra.

7. Alexander's Entry Into Pskov. In a powerful, triumphant finale the chorus and orchestra merge in a mighty hymn of victory, not only celebrating the victory of Alexander Nevsky but also the future triumphs over any foe who shall invade Russia.

#### RAKSIN, DAVID

LAURA (1944)  
"Themes"

*Janssen Symphony Orchestra of Los Angeles cond. Werner Janssen* VIC.11-8808  
A special recording of some of the main material in the original score, concentrating principally on the well-known "Laura" theme.

FOREVER AMBER (1947)

"Amber"; "The King's Mistress"; "Whitefriar's Music"; "The Idyll at Chiverton Cottage"; "The Great Fire of London"; "Forever Amber"  
*Twentieth Century-Fox Studio Orchestra cond. David Raksin* VIC.P-197  
A special recording of some of the main material in the original score.

GROUNDS FOR MARRIAGE (1950)

"Toy Concertino" (S.T.)  
*M.G.M. Studio Orchestra cond. Johnny Green* M.G.M.30315; 379  
Cuckoo clocks, rattles, tin whistles and toy trumpets are heard in this recording from the original sound-track.

BAD AND THE BEAUTIFUL, THE (1953)

"Love is for the Very Young"  
*Victor Young and his Singing Strings* BRUN.LAT8029;  
*Carl Prager (alto saxophone)* 05130; DEC.28735  
DL8051; ED2076

#### RAPLEY, FELTON

PORTRAIT OF CLAIRE (1950)

"Theme"  
*Charles Williams and his Orchestra* COL.DB2764  
Special recording of main theme from the original score, which consists of a transcription and arrangement of Schumann's "Devotion".

TWENTY-FOUR HOURS IN A WOMAN'S LIFE (*Affair in Monte Carlo*) (1952)

"A Prayer to Our Lady"

*Columbia Light Orchestra cond. Norrie Paramor* COL.DB3138  
Special recording of an arrangement of a theme by Boëllmann.  
(1862-1897)

#### RAWSTHORNE, ALAN

SARABAND FOR DEAD LOVERS (*Saraband*) (1949)

"Prelude" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.31  
Sound-track recording of the Hanoverian-style Title music, containing the main Court theme of the picture.

WHERE NO VULTURES FLY (*Ivory Hunter*) (1951)

"Prelude"; "Vultures" (S.T.)  
*Philharmonia Orchestra cond. Ernest Irving* F.M.119  
Sound-track recording of the Title music and a sinister effect on woodwind and brass for a group of vultures circling over a dead animal.

#### ROGERS, RICHARD

ON YOUR TOES (1939)

"Ballet: Slaughter on Tenth Avenue"  
*Paul Whiteman and his Concert Orchestra* HMV.C2884

WORDS AND MUSIC (1948)

"Ballet: Slaughter on Tenth Avenue" (S.T.)  
*M.G.M. Studio Orchestra cond. Lennie Hayton* M.G.M.165;  
EP550

VICTORY AT SEA (1954)

"The Song of the High Seas"; "The Pacific Boils Over"; "Guadalcanal March"; "D-Day"; "Hard Work and Horseplay"; "Theme of the Fast Carriers"; "Beneath the Southern Cross"; "Mare Nostrum"; "Victory at Sea" (Arr. Robert Russell Bennett)  
*The N.B.C. Symphony Orchestra cond. Robert Russell Bennett* VIC.LM1779

Special recording of the main material from the N.B.C. Television film; the full score runs for thirteen hours. The music is dominated by heavy brass sections depicting the vast restlessness of the sea, long scenes of war-time action in the Pacific, a central march theme and a tango which was later used by Richard Rogers in the musical *Me and Juliet* under the title "No Other Love"  
"Guadalcanal March"; "Song of the High Seas"

*Ron Goodwin and his Orchestra*

Special recording of a modified version of two items of the original score. PARLO.R3855

#### ROSSELLINI, RENZO

NEW WINE (1950)

"New Wine"  
*Santa Cecilia Orchestra cond. Renzo Rossellini* Mercury

TRIP TO ITALY, A (*Viaggio in Italia*) (1954)

"The Museum"; "The Church of the Little Fountains"; "A Song of Pompei"  
*Rome Symphony Orchestra cond. Renzo Rossellini* MERCURY  
EPI-3273

#### ROTA, NINO

GLASS MOUNTAIN, THE (1949)

"Legend of the Glass Mountains"; "Song of the Mountains"

*Melachrino Orchestra cond. George Melachrino*  
Special recording of two main items from the original score.  
HMV.B9765

**OBSESSION** (*Hidden Room, The*) (1950)  
"Theme"  
*Sidney Torch and his Orchestra*  
Special recording of a theme from the original score.  
PARLO.R3264

**VALLEY OF EAGLES** (1951)  
"Scandinavian Landscape" (S.T.)  
*Orchestra cond. Muir Mathieson*  
A landscape effect, dominated by a simple phrase for strings and woodwinds, which is developed gradually as the action progresses.  
F.M.122

**SOMETHING MONEY CAN'T BUY** (1952)  
"Such is My Love for You"  
*Richard Hayman and his Orchestra*  
"Such is My Love for You" (S.T.)  
*Carroll Gibbons and the Savoy Hotel Orchestra*  
F.M.128

**STRADA, LA** (1955)  
"Stars Shine in Your Eyes"  
*David Rose and his Orchestra*  
Special recording of a theme from the film.  
M.G.M.EP529

**WAR AND PEACE** (1956)  
"Suite"  
*Orchestra cond. Franco Ferraro*  
COL.CL930

**ROZSA, MIKLOS**

**LYDIA** (1941)  
"Theme"  
*Henri René and his Concert Orchestra*  
Special recording of a theme from the original score.  
VIC.46-0003

**JUNGLE BOOK, THE** (1942)  
"Music for the Film"  
*Victor Concert Orchestra cond. Miklos Rozsa*  
*Sabu (narrator)*  
Special recording of a suite based on the original score.  
VIC.M-905

**LOST WEEKEND, THE** (1945)  
"Theme"  
*Al Goodman and his Concert Orchestra*  
*Vladimir Sokoloff (piano) and Irving Prager (violin)*  
Special recording of the "drink" theme from the original score.  
VIC.46-0000;  
LPT-1008

**SPELLBOUND** (1946)  
"Theme"  
*Al Goodman and his Concert Orchestra*  
*Irving Prager (violin)*  
"Excerpts from the Score"  
*Symphony Orchestra cond. Miklos Rozsa*  
Special recording of some of the main material from the original score.  
"Spellbound Concerto"  
*Frankland State Orchestra of Nurnberg cond. Erich Kloss*  
VIC.28-0404;  
VIC.LPT-1008

*Queen's Hall Light Orchestra cond. Charles Williams*  
REM.LP-1

**RED HOUSE, THE** (1947)  
"Prelude"; "Retribution"; "Screams in the Night"; "The Forest"  
*Frankland State Orchestra of Nurnberg cond. Erich Kloss*  
CAP.L453;  
CCL.7505; P456  
COL.DX1264

*Symphony Orchestra cond. Miklos Rozsa*  
Special recording of some of the main material from the original score.  
CAP.CB48; L453;  
CCL.7505; P456

**MADAME BOVARY** (1949)  
"Madame Bovary's Waltz"; "Prelude and Romance"; "Tortment and Passepied" (S.T.)  
*M.G.M. Symphony Orchestra cond. Miklos Rozsa*  
Sound-track quotations from the main musical material in the film.  
M.G.M.43

**CRISIS** (1950)  
"Village Square"; "Revolution March"  
*Guitar solos by Vincente Gomez*  
M.G.M.10756

**QUO VADIS** (1951)  
"Quo Vadis Prelude"; "Assyrian Dance"; "Lygia"; "Roman Bacchanal"; "Siciliana Antica"; "Hymn of the Vestal Virgins"; "Hail, Nero: Triumphant March"; "Jesu, Lord"; "Chariot Race"; "Invocation to Venus"; "Petronius's Meditation and Death"; "Miracle"; "Finale" (S.T.)  
*Royal Philharmonic Orchestra cond. Miklos Rozsa. B.B.C. Choir. Marina Berti (contralto)*  
"Prelude"; "Assyrian Dance"; "Siciliana Antica"; "Hymn of the Vestal Virgins"; "Petronius's Meditation and Death"; "Miracle"; "Finale" (S.T.)  
Sound-track recordings of the major sections of the original score. The texts are by Hugh Gray.  
Quo Vadis Suite: "Ave Caesar: March"; "Romanza Arabesque"; "Quo Vadis, Domine"  
*Frankland State Orchestra of Nurnberg cond. Erich Kloss*  
M.G.M.103;  
LP.E-103; K-103  
M.G.M.460-461  
CAP.L454;  
LC6636; P456

**IVANHOE** (1952)  
"Prelude"; "Lady Rowena"; "The Battle of Torquilstone Castle"; "Rebecca's Love"; "Finale" (S.T.)  
*M.G.M. Studio Orchestra and Chorus cond. Miklos Rozsa*  
M.G.M.179;  
E-179; K-179

**PLYMOUTH ADVENTURE** (1952)  
"Prelude"; "John Alden and Priscilla"; "The Passion of Christopher Jones"; "The Mayflower"; "Dorothy's Decision"; "Plymouth Rock" (S.T.)  
*M.G.M. Studio Orchestra cond. Miklos Rozsa*  
M.G.M.179;  
E-179; K-179

**JULIUS CAESAR** (1953)  
"Dramatic Highlights" (S.T.)  
*M.G.M. Symphony Orchestra cond. Miklos Rozsa*  
Dialogue and music recorded from the sound-track, with Marlon Brando (Antony), James Mason (Brutus), John Gielgud (Cassius), Louis Calhern (Caesar), Edmond O'Brien (Casca), Greer Garson (Calpurnia) and Deborah Kerr (Portia). Narration spoken by John Houseman. Although primarily concerned with the dialogue, a number of important music sections are included, notably the underscoring of the final speeches by Brutus, Cassius and Antony. (See pages 121-2 for fuller details.)  
M.G.M.E3033;  
K-204; C751

**GREEN FIRE** (1955)  
"Green Fire" (with Jack Brooks)  
*Joe Leahy and his Orchestra*  
MAJOR 139;  
45-139;  
PARLO. R4016;  
MSP6168

- SCHUMANN, WALTER  
NIGHT OF THE HUNTER, THE (1955)  
"Preacher's Theme"; "Pretty Fly"; "Lullaby"; "Waltz";  
"The Chase"; "River Sequence"; "Hen and the Chicks" (S.T.)  
No Orchestra designated VIC.LPM1136
- SCHWARTZ, ARTHUR  
BAND WAGON, THE (1953)  
"The Girl Hunt Ballet" (S.T.)  
M.G.M. Studio Orchestra cond. Adolph Deutsch M.G.M.E3051;  
Fred Astaire (narrator) X1013  
Sound-track recording of a ballet sequence; the music was  
arranged by Roger Eders, and the narration written by Alan  
Jay Lerner. It is included in an album of material from the film.
- SHAINDLIN, JACK  
CINERAMA HOLIDAY (1955) (with Morton Gould)  
"Skating Waltz"; "Hup-Sa-Sa"; "Hail to our Land" (S.T.)  
Cinerama Symphony Orchestra cond. Jack Shaindlin MERCURY  
MP.L6001;  
MG20059
- SHAW, ARTIE  
SECOND CHORUS (1940)  
"Concerto for Clarinet"  
Artie Shaw and his Orchestra VIC.36383;  
Special recording of a work prominently used as part of the HMV.C3231;  
original score. 7EG8115
- SHOSTAKOVITCH, DIMITRI  
GOLDEN MOUNTAINS (1932)  
"Waltz Theme"  
Philharmonic-Symphony Orchestra of New York cond. Efrem Kurtz COL.I2881  
Uriev's Orchestra USSR.I3266  
The main theme from an early Soviet musical short film.
- FALL OF BERLIN, THE (1949)  
"Introduction"; "In the Garden"; "The Storming of Zeyelov  
Heights"; "In a Devastated Hamlet"; "Finale"  
State Radio Orch. of the U.S.S.R. cond. Alexander Gauk CLASSIC  
EDITIONS  
CE3009
- SHUKEN, LEO  
FABULOUS DORSEYS, THE (1947)  
"The Dorsey Concerto"  
Orchestra cond. Louis Forbes Vic.46-0009  
Tommy Dorsey (trombone); Jimmy Dorsey (alto saxophone)  
Special recording of a work prominently used as part of the  
original score.
- SKINNER, FRANK  
MAGNIFICENT OBSESSION (1954)  
Music from the film, incorporating themes by Chopin, Beetho-  
ven and Johann Strauss (S.T.)  
Universal-International Orchestra and Chorus cond. Joseph Gershenson DEC.DL8078;  
Sound-track recording of the main material from the film. ED815;  
"Magnificent Obsession" BRUN.LAT8045  
Victor Young and his Singing Strings DEC.29207;  
Special recording of an arrangement of sections of the original 9-29207  
score.

- SMITH, PAUL  
LIVING DESERT, THE (1953)  
"The Desert"; "Mud Pots"; "Desert Tortoise"; "Millipede";  
"Skinny and the Gila Monster"; "Scorpion Square Dance";  
"The Sidewinder and the Kangaroo Rat"; "Burrowing Snake"  
(Harlequin); "Roadrunner"; "Wasp and the Tarantula";  
"Awakening and Finale"  
The Walt Disney Orchestra cond. Paul Smith VIC.ERASI
- VANISHING PRAIRIE, THE (1954)  
"The Vanishing Prairie"; "Bird Dances"; "The Buffalo";  
"The Prairie Dog"; "The Coyote and the Prairie Dog"; "The  
Elements" (S.T.)  
The Walt Disney Orchestra cond. Paul Smith PHIL.BBR8058;  
COL.CL6332

1. The Vanishing Prairie. This section opens with two themes. The first is for the Buffalo; at one point, a reference is made to the theme from Wagner's "Ride of the Valkyries", which is used in the film as the "fight" motif among the buffalo herds. The second is "Prairie Home", based on a broad, orchestral melody, descriptive of the treeless plains that were once the route of the pioneers travelling to the West. The section ends with a new theme for "Bird's Homecoming", describing the wheeling flight of birds and their less fortunate landings when a glide-in has been miscalculated.

2. Bird Dances. "Grebes" deals with the strange wooing of these birds. Woodwind phrases mingle with sound effects of flapping wings and rustling feathers; there is a brief reference to Mendelssohn's "Wedding March" at one point, played very rapidly on the strings. "Whooping Crane" depicts the stately dance of these graceful birds, using a string bass pizzicato effect under a dignified melody in the style of Tchaikovsky. "Sage Grouse", whose mating dance was imitated by Indians in their tribal ceremonies, are accompanied by a parody on traditional Red Indian music. Natural sounds are mixed into the score, as with "Grebes".

3. The Buffalo. This section is divided into three parts. "The Herd" uses a simple descending and rising phrase first heard on horns, which is the subject of a series of variations. It appears as a sad echo on the oboe, indicating the decimation of the great herd. A dramatic string variation is used for a section called "The Newborn", in which a young buffalo is born on the edge of the herd. "Learning to Walk", consisting of glimpses of the young animal's first attempts at standing and walking, is "pointed" by a comic variation for clarinet, with brass interjections. A short musical reference to the arrival of cowboys is indicated by a "round-up" variation at the end.

4. The Prairie Dog. The section opens with the main theme, a merry, ocarina-like effect produced by the woodwind. This is established by the orchestra to carry the idea of the prairie dog as the permanent settler of the area. A busier tempo is introduced for "The Builders", as the prairie dog communities are formed. Muted brass are used to sound a call to action. In "The Outing", a group of young prairie dogs go for their first trip above the ground. They swing along to a version of the main theme coloured by glockenspiel, xylophone, triangle and flutes. "A Sunny Day" finds the colony relaxing to a slow, string variation. "The Trespassers", when the home is menaced, uses a trick effect on the reeds of the woodwind to accentuate danger. The animals run to safety, accompanied by amusing effects on muted brass.

5. The Coyote and the Prairie Dog. In this music an ancient enemy is outlined. A section originally marked "Exploration"

shows the dogs backed by an audacious, march-like variation on their theme as they go out to explore the environment. "Attack" depicts the meeting with the coyote, one of the prairie dog's most dangerous enemies. The challenge is indicated by using a sharp bolero rhythm. "Escape" breaks the tension, as the dogs run to a furious passage on strings. The section ends with "Celebration", as the colony relaxes again in merriment. A complete break is made with the original theme and a setting of the traditional "Home on the Range" mingles with actual sounds of the dogs; pizzicato beats and final hoots from the animals provide the final moments.

6. The Elements. Four aspects are represented. First, a "Stampede", as buffalo dash in frenzy from the peril of a summer storm. The theme heard in Part 3 reappears as a heavy trombone variation against the storm, represented by strings agitato. "Prairie Fire", which is started by lightning stabbing the parched plain, is punctuated by cymbal rolls, tremolo strings and discordant brass. "The Rains" is denoted by rippling string figures against brass chords, when the fire is quenched and a great flood follows. "Winter Finale" is heralded by snow falling (glockenspiel). There are brief references to the prairie dog theme on oboe and a slow statement of the buffalo melody before the work ends.

#### SPEAR, ERIC

- STREET OF SHADOWS (1953)  
"The Limping Man Theme"  
*Eric Spear and his Orchestra* PARLO.R3645  
*Tommy Reilly (harmonica)*  
"The Limping Man Theme"  
*Henri René and his Orchestra* VIC.20-5624;  
*Alvy West (saxophone)* HMV.J0335

#### SPOLIANSKY, MISCHA

- WANTED FOR MURDER (1946)  
"Voice in the Night"  
*Queen's Hall Light Orchestra cond. Charles Williams* COL.72709-D;  
*Eric Harrison (piano)* DX1264;  
Special recording of the main theme from the original score. RL3029

- IDOL OF PARIS (1948)  
"Dedication"; "Illusion and Themes"  
*Queen's Hall Light Orchestra cond. Sidney Torch* COL.DX1458;  
*Mischa Spoliansky (piano)* RL3029  
Special recording of two sections from the original score.

- ADAM AND EVELYNE (1949)  
"A Trip Round London" (S.T.)  
*Royal Philharmonic Orchestra cond. Muir Mathieson* F.M.65  
Evelyne induces Adam to take her on a sight-seeing trip around London. Adam, a man of easy living, is not equipped for London buses, climbing the Monument and walking in the rain. While he finds it tiresome, Evelyne enjoys every minute of it. The sequence is shot almost entirely as a montage of Adam and Evelyne's feet; the music is closely synchronized throughout.

- THAT DANGEROUS AGE (*If This Be Sin*) (1949)  
"Song of Capri"  
*Queen's Hall Light Orchestra cond. Sidney Torch* COL.DB2564;  
Special recording of a prominent section of the original score. RL3029

- HAPPY GO LOVELY (1951)  
"One Two Three"; "Would You" (S.T.)  
*No orchestra designated* HMV.B10166  
Dialogue, effects and music in scenes with Vera-Ellen and David Niven.

- MELBA (1953)  
"Melba Waltz" ("Dream Time")  
*Victor Young and his Singing Strings* DEC.28745;  
DL8051; ED2077;  
BRUN.LAT8029

- TURN THE KEY SOFTLY (1953)  
"Main Theme"  
*Royal Philharmonic Orchestra cond. Mischa Spoliansky* F.M.139  
Sound-track recording of the main theme and a scene in which Mrs. Quillam is searching for the little dog.

#### STEINER, MAX

- INFORMER, THE (1935)  
"Extracts from the Score"  
*Orchestra cond. Max Steiner* CAP.P-255;  
(See page 51 for fuller details.) KCF250; LCT6005

- FOUR WIVES (1939)  
"Symphonie Moderne" (on a theme by M. Rabinowitsch)  
*Janssen Symphony Orchestra of Los Angeles cond. Werner Janssen* VIC.11-8311

- GONE WITH THE WIND (1939)  
"Gone With the Wind"; "Tara"; "Invitation to the Dance";  
"Melanie's Theme"; "Ashley"; "The Prayer"; "Bonnie Blue  
Flag"; "Scarlett O'Hara"; "Scarlett's Agony"; "War"; Return  
to Tara"; "Bonnie's Theme"; "Rhett Butler"; "Bonnie's  
Death"; "Ashley and Melanie"; "The Oath"  
*Orchestra cond. Max Steiner* VIC.LPM3227;  
EPB3227

- NOW VOYAGER (1942)  
"Extracts from the Score"  
*Orchestra cond. Max Steiner* CAP.P-255;  
KCF250; LCT6005

- SINCE YOU WENT AWAY (1944)  
"Extracts from the Score"  
*Orchestra cond. Max Steiner* CAP.P-255;  
KCF250, LCT6005

- SO BIG (1953)  
"Selena's Waltz"  
*Victor Young and his Singing Strings* DEC.28947;  
9-28947; DL8060;  
ED2131;  
BRUN.LAT8041;  
OE9026

- BATTLE CRY (1955)  
"Honey Babe"  
*Sauter-Finegan Orchestra* VIC.20-6025;  
47-6025;  
HMV.B10865

#### STEVENS, BERNARD

- UPTURNED GLASS, THE (1947)  
"Final Suicide Scene" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.17  
The murderer has been told by another doctor that his case is hopeless; he drives away to the edge of a cliff overlooking

- the sea. After a few moments of contemplation, he walks deliberately to the edge and throws himself over. The car drive is heard in the opening of this sound-track recording, as well as the walk and the suicide. There is a short playout to cover the End Titles.
- ONCE A JOLLY SWAGMAN (*Maniacs on Wheels*) (1948)  
"The Rider's March"; "Montage: Rise to Fame" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson* F.M.40  
The entry of the motor cyclists into the stadium at the speedway racing is accompanied by a typical "Tannoy" march which Bernard Stevens wrote for the picture. The "Rise to Fame" montage includes cuts of speedway meetings, camera flashbulbs going off, and dissolving views of the star rider on magazine covers and in the arena.
- STEVENS, LEITH
- DESTINATION MOON (1950)  
"Music from the Film"  
*No orchestra designated* COL.CL-6151  
"Destination Moon"  
*No orchestra designated* CAP.CL13371  
A reconstruction of the main elements of the plot, redesigned as a children's record. Short sections of the music are heard.
- WILD ONE, THE (1953)  
"The Wild One"; "Lonely Way"; "Beetle"; "Blues for Brando"; "Hotshoe"; "Windswept"; "Scramble"; "Chino"  
*Leith Stevens's All Stars* DEC.DL5515;  
ED633;  
BRUN.LA8671
- PRIVATE HELL 36 (1954)  
"Suite"  
*Leith Stevens and his Orchestra* CORAL  
CRL56122
- STRAUS, OSCAR
- RONDE, LA (*Reigen, Der*) (*Love's Roundabout*) (1950)  
"Reigen" ("La Ronde de l'Amour") Walzer  
*Berliner Symphoniker cond. Walter Liebe* PARLO.DPW48  
"La Ronde de l'Amour" (Words by Louis Decreux)  
*Vienna Bohemian Orchestra. Anton Walbrook* PARLO.R3423;  
Special recordings of original and film versions of the central DPW37  
theme from Max Ophuls's film.
- TANSMAN, ALEXANDER
- FLESH AND FANTASY (1943)  
"Scherzo"  
*Janssen Symphony Orchestra of Los Angeles cond. Werner Janssen* VIC.II-8808  
Special recording of a single item from the original score.
- THOMSON, VIRGIL
- PLOW THAT BROKE THE PLAINS, THE (1936)  
Excerpts from the Film Score: "Prologue"; "Grass"; "Cattle"; "Blues"; "Drought"; "Devastation"  
*Hollywood Bowl Symphony Orchestra cond. Leopold Stokowski* VIC.DM-1116  
"Orchestral Suite"  
*The Little Orchestra Society cond. Thomas Scherman* DEC.DL7527;  
Special recordings of the main material from the original DEC.AXL2006  
score. (See pages 95-6 for fuller details.)

- RIVER, THE (1937)  
"The Old South"; "Industrial Expansion in the Mississippi Valley"; "Soil Erosion and Floods"; "Finale"  
*American Recording Society Orchestra cond. Walter Hendl* ARS-8A
- LOUISIANA STORY (1948)  
Orchestral Suite from the Film: "Pastorale" (The Bayou and the Marsh Buggy); "Chorale" (The Derrick Arrives); "Passacaglia" (Robbing the Alligator's Nest); "Fugue" (Boy Fights Alligator)  
*Philadelphia Orchestra cond. Eugene Ormandy* COL.ML2087;  
MX329; LX8802-  
8803
- "Acadian Songs and Dances"  
*The Little Orchestra Society cond. Thomas Scherman* DEC.DL9616  
Special recordings of the main material from the original score. (See pages 99-109 for fuller details.)
- TIOMKIN, DIMITRI
- LOST HORIZON (1937)  
"Love Theme"  
*Dimitri Tiomkin and his Orchestra* VOGUE LVA9006;  
CORAL 61211;  
EC81112
- DUEL IN THE SUN (1946)  
Excerpts from the Film Score: "Rio Grande"; "Orizaba"; "On the Trail to Spanish Bit"; "Rendezvous"; "Prairie Sky"; "Trek to the Sun"; "Duel at Squaw's Head"; "Passional"; "Love Eternal"  
*Boston "Pops" Orchestra cond. Arthur Fiedler* VIC.DM-1083  
"Spanish Bit"; "Prairie Sky"  
*Boston "Pops" Orchestra cond. Arthur Fiedler* HMV.B9556  
"Selection From the Score"  
*Al Goodman and his Orchestra* VIC.LPT-1008  
Special recordings of material from the original score.
- CHAMPION, THE (1949)  
"The March of the Champions"  
*Dimitri Tiomkin and his Orchestra* VOGUE  
LVA9006;  
CORAL 61211
- HIGH NOON (1952)  
"Do Not Forsake Me"  
*Tex Ritter (vocal with instrumental accompaniment)* CAP.C-1011;  
CL13768;  
CL13778  
An example of the use of a theme song as a background to film action.
- BLOWING WILD (1953)  
"The Ballad of Black Gold"  
*Orchestra and Chorus cond. Mitch Miller* COL.40079;  
4-40079; C2281;  
*Frankie Laine (vocal)* 4-2281;  
*Carl Fischer (piano)* PHIL.PB207
- FOUR POSTER, THE (1953)  
"If You're in Love"  
*Al Goodwin and his Orchestra* VIC.LPM1007;  
EPB1007
- HAPPY TIME, THE (1953)  
"Theme"  
*Al Goodman and his Orchestra* VIC.LPM1007;  
EPB1007

- CONFESS (1953)  
"I Confess"  
*Dimitri Tiomkin and his Orchestra*
- RETURN TO PARADISE (1953)  
"Mataveva" ("The Arrival"); "Maeva" ("The Reef"); "Tuna"  
("The Return") (S.T.)  
*Orchestra cond. Dimitri Tiomkin*  
Sound-track recording, including a narration, written by  
Charles Kaufman and spoken by Gary Cooper. There are sub-  
stantial sections of the music.
- TAKE THE HIGH GROUND! (1953)  
"Take the High Ground!" (S.T.)  
*M.G.M. Studio Orchestra and Chorus cond. Johnny Green*  
"Julie"  
*Les Baxter and his Orchestra and Chorus*
- ADVENTURES OF HAJI BABA, THE (1954)  
"Theme"  
*Dimitri Tiomkin and his Orchestra*
- BULLET IS WAITING, A (1954)  
"Janie"  
*Dimitri Tiomkin and his Orchestra*
- DIAL M FOR MURDER (1954)  
"Theme"  
*Dimitri Tiomkin and his Orchestra*
- HIGH AND THE MIGHTY, THE (1954)  
"Theme"  
*Dimitri Tiomkin and his Orchestra*
- LAND OF THE PHAROHS (1955)  
"Theme"  
*Leroy Holmes and his Orchestra and Chorus*  
Special recording of an adaptation of a central theme from the  
score; use is made of an elaborate choral effect.
- STRANGE LADY IN TOWN (1955)  
"Strange Lady in Town"  
*Dimitri Tiomkin and his Orchestra*
- TROJAN, VACLAV  
EMPEROR'S NIGHTINGALE, THE (1951)  
"Overture"; "Ceremony of Dressing"; "Funeral March";  
"Imperial March"; "The Mailcoach"; "Finale" (S.T.)  
*Film Symphony Orchestra cond. Otakar Parik*  
*Ivan Kawaciuk (violin)*  
The main material from the Czech puppet film by Jiri Trnka.

VOGUE  
LVA9006;  
CORAL 61211;  
EC81069

DEC.DL5489;  
ED542;  
BRUN.LA8619

M.G.M.30778  
CAP.C1213;  
F1213; CLI3988

VOGUE  
LVA9006;  
CORAL 61211;  
61275;  
9-61275;  
EC81112

VOGUE  
LVA9006;  
CORAL 61211;  
EC81069

CORAL 61211;  
VOGUE  
LVA9006

CORAL 61211;  
VOGUE  
LVA9006

M.G.M.880

CORAL 61211;  
61388; 9-61388;  
VOGUE  
LVA9006

SUPRA.H23822-  
23824; LPM199

- PRINCE BAYAYA (1954)  
"Once There Was a Boy"; "Bayaya's Journey towards the  
Magic Gardens"; "A White Horse, a Sword, Armour and  
Magic"; "Dance Intermezzo" (Ancient Gavotte); "Bear's  
Dance"; "Incantations Before the Duel with the Dragon";  
"Bayaya Declares his Love for the Princess"; "March of the  
Comedians"; "Bayaya's Song of Love and Happiness"; "Cere-  
monial Music for the Royal Banquet"; "The Bridegroom and  
his Courtship"; "The Wedding of the Three Princesses";  
"Tournaments at the Royal Castle celebrating Bayaya's  
Victory"

*Czech Film Symphony Orchestra cond. Otakar Parik*  
The main material from the Czech puppet film by Jiri Trnka

SUPRAPHON  
LPM168

VAUGHAN WILLIAMS, RALPH

49TH PARALLEL (*Invaders, The*) (1941)

"Theme from the Prelude"  
*London Symphony Orchestra cond. Muir Mathieson*  
"Epilogue"

HMV.B9879

*London Symphony Orchestra cond. Muir Mathieson*

LON.T5053

Special recordings. The music springs from the central theme  
of the picture: "Across the great American Continent there  
runs a line drawn not by bloodshed and strife, but by the  
common consent of the free peoples of two great countries.  
It is not a barrier—it is a meeting place. It is the '49th  
Parallel'—the longest undefended frontier in the world."

LOVES OF JOANNA GODDEN, THE (1947)

Incidental Music from the Film: "Romney Marsh"; "Joanna  
Godden"; "Sheepshearing"; "Work on the Farm"; "The  
Fair"; "Martin Drowned at Dungeness"; "Ellen and Harry  
Trevor"; "Adoption of the Motherless Lamb"; "Burning of  
the Sheep"; "Reunion"

*Philharmonia Orchestra cond. Ernest Irving*

Special recording of the main material from the original score.  
The use of voices in the sequence of "Martin Drowned at  
Dungeness" is interesting; the composer's knowledge of  
English folk music is revealed in such items as "Romney  
Marsh" and "Sheepshearing".

COL.72710-D;  
DX1377; RL3029

SCOTT OF THE ANTARCTIC (1948)

"Prologue"; "Pony March"; "Penguins"; "Climbing the  
Glacier"; "The Return"; "Blizzard"; "Final Music"

*Philharmonia Orchestra cond. Ernest Irving*

Special recording of the main material from the original score.  
(See pages 98-9; 143-4 for fuller details.)

HMV.C3834

"Two Antarctic Scenes"; "Dog Teams on the Ice"

*Philharmonia Orchestra cond. Ernest Irving*

Two short quotations from the original sound-track.

F.M.43-44

"Sinfonia Antartica"

*Hallé Orchestra and Choir cond. Sir John Barbirolli*

*Margaret Ritchie (soprano)*

*London Philharmonic Orchestra cond. Sir Adrian Boult*

Concert work based on themes from the original film score.

DEC.LXT2912

VEALE, JOHN

SPANISH GARDENER, THE (1956)

"Title Music" (S.T.)

*Orchestra cond. Muir Mathieson*

F.M.204

The miniature overture is divided into three sections. Firstly,  
there is an introduction for full orchestra, heralded by sus-  
tained timpani beats and rolls, leading to heavy brass chords

and interrupted string phrases. The second part consists of a melody heard first on strings and then as a woodwind solo against strings tremolo. A cymbal roll leads to the third part, which consists mainly of a re-introduction of the opening theme, with renewed brass and percussion beats, including strong effects from the gong.

VIVIAN DUNN, F.

COCKLESHELL HEROES (1955)  
"March: Cockleshell Heroes"  
Band of the Royal Marines School of Music cond. Lt.-Col. F. Vivian Dunn HMV.B10938  
Military band recording of a march theme used in the film.

VLAD, ROMAN

ROMEO AND JULIET (1954)  
"Scenes from the Film" (S.T.)  
Orchestra cond. Lambert Williamson EPIC. LC3126;  
PHIL.NBC5002

WALTON, SIR WILLIAM

FIRST OF THE FEW (*Spitfire*) (1942)  
"Spitfire Prelude and Fugue"  
Hallé Orchestra cond. Sir William Walton HMV.C3359  
Laurence Turner (violin)  
Special recording of a prominent section of the original score.

HENRY V (1945)  
"Passacaglia: Death of Falstaff"; "Touch Her Soft Lips and Part"  
Philharmonia String Orchestra cond. Sir William Walton HMV.C3480

"Passacaglia" indicates a slow and stately instrumental work which is characterized by a short passage in the bass repeated over and over again (*basso ostinato*), over which is built different superstructures in the music. It is further identified by the division into even sections of four or eight measures, guided by the "ground bass" pattern. This form is used to underscore the interpolated scene of the death-bed of Falstaff.

Excerpts:

"London 1600: Globe Theatre"

Orchestra and Chorus

"First Chorus Speech"; "Once More Unto the Breach"

Sir Laurence Olivier and Orchestra

"Now Entertain Conjecture of a Time"

Sir Laurence Olivier and Orchestra

"Night Before the Battle"; "Upon the King"

Sir Laurence Olivier

"St. Crispin's Day"

Sir Laurence Olivier and Orchestra

"The Battle of Agincourt"

Orchestra

"The Battle of Agincourt (Part 2)"; "Burgundy's Speech"

Sir Laurence Olivier and Orchestra

"Last Chorus Speech—Madrigal"; "Agincourt Song"

Sir Laurence Olivier, Orchestra and Chorus

All with the Philharmonia Orchestra and Chorus cond. Sir William Walton VIC.DM-1128;  
HMV.C3583-86

Special recordings of the main material from the original score. (See pages 79-91; 110-11; 149 for fuller details.)

HAMLET (1948)

Excerpts:

"O, That This Too, Too Solid Flesh"; "To Be or Not To Be" (S.T.)

Sir Laurence Olivier

"Speak the Speech" (S.T.)

Sir Laurence Olivier and Harcourt Williams

"The Play Scene" (S.T.)

Sir Laurence Olivier

"How Long Hast Thou Been Grave Maker" (S.T.)

Sir Laurence Olivier and Stanley Holloway

"Funeral March" (S.T.)

Orchestra only

All (except "How Long Hast Thou Been Grave Maker") with the Philharmonia Orchestra cond. Muir Mathieson

VIC.DM-1273;  
HMV.C3755-6-7;  
LCT 5

"Duel Scene"; "Soliloquy"; "Entry of the Court"; "Players' Scene"; "Where is My Mother"; "Follow That Lord" (S.T.)

Philharmonia Orchestra cond. Muir Mathieson

F.M.1-4

The "Duel Scene" includes the music used to underscore Hamlet's farewell speech to his mother and the reconciliation between Laertes and Hamlet; the central section is an agitato theme for the duel itself, starting with Hamlet's leap from the balcony to stab the King to death. The "Soliloquy" consists of the music used under the speech beginning "O, That This Too, Too Solid Flesh Would Melt". "Entry of the Court" is the march used for the Royal entrances before the Play Scene and the Duel. "Players' Scene" is a section of the music which is heard with speech and effects on the commercial recording, shown above as "The Play Scene". "Where is My Mother" starts at the point where Hamlet departs for England. It follows on with a scene of Ophelia's madness as she gathers flowers by the stream, pointing the action with a distortion of a graceful melody previously associated with her happier moments. "Follow That Lord" is the music accompanying the Players as they depart with Polonius after a first meeting with Hamlet. All these items are sound-track recordings of music only. (See pages 76-77; 149 for fuller details.)

RICHARD III (1956)

The complete sound-track of the film

Royal Philharmonic Orchestra cond. Muir Mathieson

HMV.ALPI341-43;  
VIC.LM6126

Music is used notably for the Coronation Scene with which the film opens; the underscoring of certain scenes with Anne (an oboe motif); Clarence being conducted to the Tower; the death of Clarence in the wine barrel; scenes with Mistress Shore, and the final battle scenes. A central March theme is prominent at the beginning and end of the film.

WARD, EDWARD

PHANTOM OF THE OPERA (1943)

"Lullaby of the Bells"

Mantovani and his Orchestra

LON.121

Special recording of a central theme prominently featured in the original score.

WARRACK, GUY

THEIRS IS THE GLORY (1946)

"March: Men of Arnhem"

London Symphony Orchestra cond. Muir Mathieson

DEC.K1571

Special recording of the central march theme prominently featured in the original score.

- WAXMAN, FRANZ  
**PARADINE CASE, THE** (1948)  
 "Thematic Material"  
*Symphony Orchestra cond. Franz Waxman*  
 Edward Rebner (piano)  
 Special recording of the main material used in the original score.  
 ALCO.A10
- PLACE IN THE SUN, A** (1951)  
 "A Place in the Sun"  
*Victor Young and his Orchestra*  
 DECDL5413;  
 9-343; 28115;  
 BRUNLA8672
- REAR WINDOW** (1954)  
 "Lisa"  
*Victor Young and his Orchestra*  
 DEC29266;  
 ED826; 9-29266;  
 DL8085;  
 BRUN 05337
- WELLS, ROBERT  
**FROM HERE TO ETERNITY** (1953)  
 "From Here to Eternity" (with Fred Karger)  
*Stanley Black and his Orchestra*  
 LON.1391;  
 45-1391;  
 DEC.F10209
- "Re-enlistment Blues" (with James Jones)  
*Buddy Morrow and his Orchestra*  
 Frankie Lester (vocal)  
 VIC.20-5466;  
 47-5466;  
 HMV.B10607
- WHYTE, IAN  
**BONNIE PRINCE CHARLIE** (1948)  
 "Flora and Charles Theme" (S.T.)  
*London Films Symphony Orchestra cond. Dr. Hubert Clifford*  
 Sound-track recording of a main theme in the original score.  
 GB-Kalee  
 T10938
- WILKINSON, ARTHUR  
**CALENDAR, THE** (1948)  
 "The Ascot Gold Cup" (S.T.)  
*Philharmonia Orchestra cond. Muir Mathieson*  
 Sound-track recording of a descriptive scene on the race course; the event itself is clearly depicted in the music.  
 F.M.25
- WEAKER SEX, THE** (1948)  
 "Montage: Victory Parade"; "London Scene" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson*  
 Traditional British Marching songs form the basis of the "Victory Parade Montage". "London Scene" is a musical sketch of London returning to normal after the war. Rush-hour crowds on their way to work are heard at one point; the dance tune at the end suggests the sophistication of a West End dress shop.  
 F.M.33
- IT'S NOT CRICKET** (1949)  
 "Love Scene to Music" (S.T.)  
*London Symphony Orchestra cond. John Hollingsworth*  
 Sound-track recording of a love theme heard as an accompaniment to a scene on a moonlit balcony.  
 F.M.62

- ONCE UPON A DREAM** (1949)  
 "Carol's Dream" (S.T.)  
*London Symphony Orchestra cond. John Hollingsworth*  
 Sound-track recording of a dream sequence. The husband arrives home slightly drunk and his wife falls asleep, dreaming of a romantic encounter with her husband's batman. The music "points" the drunken husband and proceeds to express the dream in a lush style, employing a choir of sopranos and contraltos, singing pure vowels and used like instruments in the orchestra. A harp playing tonal scales is added and the whole effect recorded with heavy echo. The climax of the dream is the presentation of a bunch of roses; this is picked up in the music, as well as the moment when the wife awakes to find an actual spray of roses on her pillow.  
 F.M.51-52
- PERFECT WOMAN, THE** (1949)  
 "Prelude" (S.T.)  
*Philharmonia Orchestra cond. John Hollingsworth*  
 Sound-track recording of gay Tittle music in a modern dance-band style.  
 F.M.70
- WILLIAMS, CHARLES  
**NIGHT HAS EYES, THE** (1946)  
 "Night Has Eyes"  
*Queen's Hall Light Orchestra cond. Charles Williams*  
 Special recording of the main theme from the original score.  
 COL.DB2272
- NOOSE** (*Silk Noose, The*) (1948)  
 "Incidental Music"  
*Charles Williams and his Concert Orchestra*  
 Special recording of some of the material from the original score.  
 COL.DX1518
- WHILE I LIVE** (1948) (reissued as *The Dream of Olwen*)  
 "Incidental Music"  
*Charles Williams and his Concert Orchestra*  
 Arthur Dulay (piano)  
 Special recording of some of the material from the original score.  
 COL.72688-D;  
 DX1433
- ROMANTIC AGE, THE** (*Naughty Arlette*) (1949)  
 "Themes" (S.T.)  
*Orchestra cond. Charles Williams*  
 Sound-track recording of the film's main theme and a dance tune heard over a radio set during a party.  
 F.M.83
- FLESH AND BLOOD** (1951)  
 "Through the Years"  
*Charles Williams and his Concert Orchestra*  
 Special recording of the main theme from the original score.  
 COL.DB2836
- WILLIAMSON, LAMBERT  
**EDGE OF THE WORLD** (1937)  
 "The Last Walk"  
*London Symphony Orchestra cond. Muir Mathieson*  
 Special recording of music from the last sequence of the picture. The crofters of a lonely Scottish island are being forced to leave their home, owing to lack of food and fuel. First, the horn call associated with Peter Manson, their leader, is heard; he has at last given in, and is seen signing a petition for everyone to go to the mainland. The orchestra takes up the "departure" theme, which is developed and later treated

fugally. As the islanders embark, Peter goes cliff-climbing. His friend Gray comes to find him as the ship is about to sail; the horn call is repeated as an echo of Gray's voice. While trying to get a rare bird's egg, Peter's safety rope breaks and he falls to his death on the rocks below; this is illustrated in the music by sombre, dramatic chords on full brass in the lower register. The music ends with a repetition of the "island" theme, now suggestive of the empty cottages and the deserted, barren land.

**WOMAN HATER (1948)**

"People in Love"; "Dinner at Lady Datchett's" (S.T.)  
*Royal Philharmonic Orchestra cond. John Hollingsworth* F.M.36  
 "People in Love" contains the theme for the growing affection between Terence and Colette. "Dinner at Lady Datchett's" is presented with an eighteenth-century flourish to accentuate the rather stuffy atmosphere of a dinner in a stately English mansion.

**CARDBOARD CAVALIER (1949)**

"The Russian Dancing Master" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.59  
 Sidcup Buttermeadow and Nell Gwynne are masquerading as a Russian dancing master and his assistant, presenting themselves at Doverhouse Castle as Sylvester Clutterbuck and Madame Nowigotcha from Nishni Novgorod. As they enter the hall an usher announces them as "Master Sylvester Clutterbuck, instructor of the dance, and his assistant". The music goes into an imitation of the Victor Sylvester Strict Tempo style. On a cue, they break into a mock Russian dance, culminating in a leap by Nell into Sid's arms. Under her weight he staggers back across the room, out through the doors, across the courtyard, over the drawbridge (which is lowered in the nick of time) and finally into a clump of bushes. The music follows the entire movement in close "Mickey Mouse" style.

**THEY WERE NOT DIVIDED (1950)**

"March of the Tanks" (S.T.)  
*London Symphony Orchestra cond. Muir Mathieson* F.M.93  
 The score is dominated by a Tank March theme. In this sequence a call-to-arms is heard on the trumpet, followed by the slow, rumbling departure of the tanks. As they gather speed across open country, the orchestra makes a full statement of the main tune.

**WOOLDRIDGE, JOHN**

**WOMAN IN QUESTION, THE (1950)**

"Romantic Interlude" (S.T.)  
*Philharmonia Orchestra cond. John Wooldridge* F.M.98  
 Sound-track recording for a scene in which Mr. Pollard, elderly owner of a pet store, meets Astra Houston, whom he sees as a fine lady despite gossip about her dubious background. A slow string melody is used to underline Mr. Pollard's feelings.

**BLACKMAILED (1951)**

"Roof-top Chase" (S.T.)  
*Philharmonia Orchestra cond. John Wooldridge* F.M.108  
 The "Roof-top Chase" takes place in London and the music suggests the distant sound of traffic, the atmosphere of the city and the panic of the gunman attempting to escape from the police. He falls from a steel ladder to the street below; this is heavily punctuated in the music by brass chords and dramatic pauses before the fall.

**YOUNG, VICTOR**

**FOR WHOM THE BELL TOLLS (1943)**

"The Massacre and Love Theme"; "Pablo's Gypsy Cave";  
 "The Earth Moved" (Love Theme); "Pilar's Warning";  
 "Maria's Tale of Horror"; "Roberto's Farewell"  
*Victor Young and his Concert Orchestra* DEC.A360;  
 Special recording of the main material from the original score. DL8008; BRUN.03505-03507

**SEARCHING WIND, THE (1946)**

"Theme"  
*Victor Young and his Orchestra* DEC.27455;  
*Tommy Dorsey (trombone)* 9-27455

**GOLDEN EARRINGS (1947)**

"Prelude"; "Escape and Lament"; "By the River"; "Gypsy Camp"; "Love Theme and Gypsy Dance"; "Finale"  
*Victor Young and his Singing Strings* DEC.DA644;  
 DL8008

**GREATEST SHOW ON EARTH, THE (1951)**

"The Greatest Show on Earth"; "Be a Jumping Jack" (S.T.)  
*Paramount Studio Band cond. Irving Talbot* VIC.P333;  
 WP3018;  
 LPM.3018

**QUIET MAN, THE (1952)**

"Mary Kate's Lament"; "St. Patrick's Day"; "Danaher's House"; "My Mother"; "The Big Fight"  
*Victor Young and his Orchestra* DEC.DL5411;  
 9-342;  
 BRUN.LA8584

**SHANE (1953)**

"The Call of the Faraway Hills"  
*Victor Young and his Singing Strings* DEC.28703;  
*Carl Prager (saxophone)* DL8051; ED2076;  
 BRUN.LAT8029  
 "Eyes of Blue"  
*Richard Hayman and his Orchestra* MER.70166;  
 ORIOLE.CB1218

**ZAVA**

**MIRACOLO A MILANO (Miracle in Milan) (1952)**

"Ci Basta Una Capanna" ("We'll Always Be Together")  
*Sam Browne Singers* PHIL.PB112  
 Written with Icin; the lyric was translated by Wallace.

**THE M.G.M. MUSICALS**

(See pages 69-71.)

All recordings feature the M.G.M. Studio Orchestra and are taken direct from the sound-tracks of the films listed.

Title	Conductor	Numbers
Good News (1947)	Lennie Hayton	MGM.166-167
Easter Parade (1948)	Johnny Green	MGM.172-175
The Pirate (1948)	Lennie Hayton	MGM.138
Words and Music (1948)	Lennie Hayton	MGM.165; 199-201
The Barkleys of Broadway (1949)	Lennie Hayton	MGM.211-212
In the Good Old Summertime (1949)	Johnny Green	MGM.242-243
Nancy Goes to Rio (1949)	Georgie Stoll	MGM.260; 313
Neptune's Daughter (1949)	Georgie Stoll	MGM.233
Annie Get Your Gun (1950)	Adolph Deutsch	MGM.301-304

Grounds for Marriage (1950)	Johnny Green	MGM.367-368; 379
If You Feel Like Singing (1950)	Johnny Green	MGM.345-349; 369
Pagan Love Story (1950)	Adolph Deutsch	MGM.358-360
Three Little Words (1950)	André Previn	MGM.334-336
Two Weeks With Love (1950)	Georgie Stoll	MGM.348-350
An American in Paris (1951)	Johnny Green	MGM.423-426
Rich, Young and Pretty (1951)	David Rose	MGM.415-417
Showboat (1951)	Adolph Deutsch	MGM.407-410
Wedding Bells (1951)	Johnny Green	MGM.370-373
The Belle of New York (1952)	Adolph Deutsch	MGM.478-481; 510
Everything I Have is Yours (1952)	David Rose	MGM.580-581
I Love Melvin (1952)	Georgie Stoll	MGM.615-618
Lili (1952)	Hans Sommer	MGM.578-579; E187; D109
Lovely to Look At (1952)	Carmen Dragon	MGM.519-522
The Merry Widow (1952)	Jay Blackton	MGM.532-535
Singin' in the Rain (1952)	Lennie Hayton	MGM.490-494
The Band Wagon (1953)	Adolph Deutsch	MGM.684-689; C752
Kiss Me Kate (1953)	André Previn	MGM.708-711
Latin Lovers (1953)	Georgie Stoll	MGM.714
Seven Brides for Seven Brothers (1954)	Adolph Deutsch	MGM.785-788; EP513-514
It's Always Fair Weather (1955)	André Previn	MGM.868-872; EP542-543
High Society (1956)	Johnny Green	CAPITOL LCT6116

#### THE WALT DISNEY RECORDINGS

(See pages 155-6.)

##### Sound-Track Recordings

Who Killed Cock Robin?	HMV.BD358
Lullaby Land	HMV.BD370
The Pied Piper	HMV.BD375
The Orphan's Benefit	HMV.BD382
The Grasshopper and the Ants	HMV.BD386
Mickey's Moving Day	HMV.BD386
Three Little Pigs	HMV.BD387
Three Little Wolves	HMV.BD387
Snow White and the Seven Dwarfs	HMV.BD514-516
Pinocchio	HMV.BD821-823
Farmyard Symphony	HMV.BD910
The Reluctant Dragon	HMV.BD961-962
Dumbo	HMV.BD993-995
Bambi	HMV.BD1021
Make Mine Music	COL.2264-2266
The Living Desert	VIC.ERASI
The Vanishing Prairie	PHIL.BBR8058

##### Reconstructed Recordings (Adaptations)

Melody Time	CAP.CLI13119
So Dear to My Heart	CAP.ACLI3196- 13199
Ichabod	BRUN.04508- 04509
Mr. Toad	CAP.CLI1004
Cinderella	HMV.BD1270- 1271
Alice in Wonderland	HMV.BD1273- 1274

Peter Pan

The Lady and the Tramp

HMV.BD1290-  
1291  
BRUN.LA8731

#### SPECIAL SOUND-TRACK MATERIAL

##### MEDIUM, THE (1951)

A musical drama in two acts by Gian-Carlo Menotti.  
*Symphony Orchestra of Rome Radio Italiana cond. Thomas Schippers* MER.MGL7  
*Marie Powers (contralto), Anna Maria Alberghetti (soprano), Beverly Dame (soprano), Belva Kibler (soprano), Donald Morgan (baritone)*  
Sound-track recording of the film version.

##### TALES OF HOFFMAN (1951)

A comic opera in three acts with prologue and epilogue by Jacques Offenbach.  
*The Royal Philharmonic Orchestra and the Sadler's Wells Chorus cond. Sir Thomas Beecham. With Margherita Grandi, Robert Rounseville, Ann Ayars, Bruce Dargavel, Owen Brannigan, Dorothy Bond, Monica Sinclair and Rene Soames. English libretto by Dennis Arundell* LON.LLPA4;  
Sound-track recording of the Michael Powell and Emeric Press- DEC.LXT2582-4;  
burger production. AX497-511

##### GOLDEN COACH, THE (1953)

Music from the works of Antonio Vivaldi and songs from the *Commedia dell'Arte*, arranged by Gino Marinuzzi, Jr.  
*The Rome Symphony Orchestra cond. Gino Marinuzzi, Jr.*  
Sound-track recording of the music from the film.

##### HANSEL AND GRETEL (1954)

Music by Engelbert Humperdinck  
*Orchestra cond. by Franz Allers* CAP.LXA1013  
Sound-track recording.

##### CARMEN JONES (1955)

Oscar Hammerstein II's production based on Bizet's "Carmen"  
*Orchestra and Chorus cond. Herschel Burke Gilbert* HMV.CLP1034  
*Marilynn Horne (Carmen), Le Vern Hutcherson (Joe), Marvin Hayes (Husky), Bernice Peterson (Myrt), Broc Peters (Rum), Joe Crawford (Dinky)*  
Sound-track excerpts from the Cinemascope film.

##### JAZZ DANCE (1955)

"The Jazz Blues"; "Ballin' the Jack"; "The Royal Garden Blues"; "When the Saints Go Marching In"  
Sound-track excerpts from the film by Roger Tilton JAGUAR.JP801

##### OKLAHOMA (1956)

A musical comedy by Rodgers and Hammerstein.  
*Orchestra and Chorus cond. Jay Blackton* CAP.LCT6100  
*With Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Greenwood, James Whitmore, Shirley Jones, Rod Steiger, Jay C. Flippen*  
Sound-track excerpts from the Todd-A-O production.

##### KING AND I, THE (1956)

A musical play by Rodgers and Hammerstein.  
*Orchestra and Chorus cond. Alfred Newman*

*With Marni Nixon, Terry Saunders, Yul Brynner*  
Sound-track excerpts from the Cinemascope film.

CAP.LCT6108;  
W-750

CAROUSEL (1956)

A musical comedy by Rodgers and Hammerstein  
*Orchestra cond. by Alfred Newman*  
*With Gordon MacRae, Barbara Ruick, Robert Rounseville, Shirley Jones,*  
*Claramae Turner*  
Sound-track excerpts from the Cinemascope film.

CAP.LCT6105

*(Index compiled by John Huntley)*